# CATALOGUE OF PORTRAITS

Exhibited in the

READING ROOM & GALLERY

of the

## BODLEIAN LIBRARY

Being part of the complete catalogue of
Oxford Portraits

By

MRS. REGINALD LANE POOLE

OXFORD
PRINTED AT THE UNIVERSITY PRESS

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# NOTE

The Portraits here described are catalogued as far as possible in the chronological order of the deaths of the subjects.

The measurements are taken from the surface visible inside the frame; the height is always placed before the width.

Asterisks are attached to the portraits which were reproduced in the Illustrated Catalogues of the Oxford Exhibition of Historical Portraits of 1904, 1905, and 1906.

Engravings of the Pictures are mentioned without reference to their value when they can be used as versions of Oxford Portraits.

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# PREFACE

The following pages, which formed the sections devoted to the Bodleian collection in the first volume of the complete Catalogue of Oxford Portraits, were printed off in 1912. In the interval since that date one or two pictures have been added, and one important bust, that of Sir Christopher Wren, has been removed to the Ashmolean Museum. A few new facts have come to light and several mistakes have been discovered. But corrections and alterations to bring the Catalogue up to date are, in the circumstances, impossible.

The Picture Gallery of the Schools in Oxford can claim to rank as the oldest picture gallery in England. It was built as a storehouse for books, to be used when the rest of the Library should be full. Yet from the first 'rarities', and more especially portraits, were exhibited there. The long corridors which form the upper storey of three sides of the Bodleian quadrangle were originally decorated (*c.* 1609) with a row of some two hundred and twenty-two figures of famous men painted upon the wall below the ceiling. Among these were ancient philosophers, mediaeval schoolmen, doctors, lawyers, orators, and poets. But there were also portraits of contemporaries of the Founder, such as Dr. Rainolds, who died President of Corpus in 1607, Dr. Thomas Holland, Rector of Exeter in 1612, and Robert Abbot, Master of Balliol in 1609 and afterwards Bishop of Salisbury. Of these rude paintings a head of Sir Thomas Bodley, which has been refitted into a new roof, alone remains as an example.

Quite early in the history of the Bodleian other and more life-like portraits came to add interest and attractiveness to the Gallery. The whole-length picture of Sir Henry Savile, painted by Marcus Gheeraerts and put up in 1622, was perhaps the first. But the place which it now occupies was taken in the seventeenth century by the large state portrait of Bodley. About 1670 a series of pictures of the founders of each college was painted for the University at the expense of the various societies and hung up in the south and east corridors, and from this period portraits of every kind were received in large numbers; and the succession of gifts, bequests, and purchases has continued to the present day. If the collection had not been broken into by the removal of pictures to other University buildings, it would now have numbered over 350 portraits. In 1845, when the University Galleries were opened in Beaumont Street, a certain number of canvases were rehung there, and more recently most of the state portraits, such as sovereigns, chancellors, and burgesses, were transferred to the Examination Schools.

There are no portraits by the greatest masters in the Bodleian Gallery. The collection grew up from an historical and personal, not an artistic, impulse. The University wished to remember and be reminded of her benefactors, men who had added to her wealth in material professions or in learning. But our forefathers did not always recognize the difference, even from an historical point of view, between a first-hand portrait and a replica or a copy. It was usual to repeat the portrait of a well-known man and to distribute copies in suitable places; and a number of pictures in the Bodleian are no doubt such works. But it would be a mistake to regard them as worthless on that account. They have in most cases passed directly from the hands of the subject or his heirs or

friends into the possession of the University, and must therefore be considered authentic, if in some cases somewhat wooden, likenesses. Hence the artistic value of the collection is small as compared with its historical importance. Nevertheless there are a considerable number of portraits, bequeathed or given as a compliment to the University, which are of real merit and sometimes of great interest. The portrait of John Wallis, Keeper of the University Archives and foundation member of the Royal Society, is of this class. It was thought in his own day to be Kneller's masterpiece, and was presented by the diarist, Samuel Pepys. Among other pictures which are specially deserving of attention may be mentioned Richardson's portrait of Sir Hans Sloane, one of the founders of the British Museum, Hudson's stately portrait of John Potter, who was an archaeologist as well as Archbishop of Canterbury, Bishop Barlow by Lely, Bishop Lord Crewe by Kneller, John Locke by Gibson, Bishop Sprat by Dahl, Edmund Halley by Thomas Murray, Kneller by himself, Flora Macdonald by Allan Ramsay. Among portraits of literary men we have a highly interesting head of Swift, Pope as a young man, and Dryden, and a very fine portrait of Dean Stanley by Watts. Students of English portraiture will notice Isaac Fuller by himself, Dr. Jane by William Gandy the younger, John Taylor by himself, Josiah Pullen by R. Byng, a group of Stuart Portraits by John Riley, Gibbs the architect by J. M. Williams, and many others. Among earlier pictures, the large panel of Lord Burghley on his mule claims attention. It is full of charming detail. The portraits of Sir Henry Savile and Richard Tomlins by Marcus Gheeraerts, Sir Thomas Overbury by Cornelius Johnson, the two heads of Prince Henry Frederick, Sir Martin Frobisher by Cornelius Ketel, are all noteworthy. The dated portraits of the Earl and Countess

of Cumberland are genuine, but have been much repainted; and the head of a sixteenth-century lady, found on a panel beneath a modern fancy picture of Mary Queen of Scots, always excites the curiosity of the visitor. It is not unlike some of the portraits of the Queen, but has not won acceptance as such. The foreign personages whose portraits have found their way to the Bodleian must not be forgotten. They include Galileo, Sarpi, Hevelius, and Scaliger, all certainly genuine, and, besides many less interesting or less authentic, here is a little pencil drawing of Napoleon, done at Milan in 1801, as the artist, Joseph Longhi, sat opposite to him at a meeting where the First Consul presided.

Of the Sculpture in the collection, the most important example is a fine work, a whole-length bronze statue of the third Earl of Pembroke, Benefactor to the Library, by Hubert Le Sueur. But the busts of the great Duke of Marlborough, Lord North, Dean Ireland, and other more recent portraits are permanent and worthy memorials of distinguished sons of the University.

According to the plan laid down for the complete catalogue, the portraits are numbered in chronological order of the deaths of the personages represented. An index of names will be found at the end of this little book.

R. E. P.

Oxford, *July*, 1920.

# I

# PORTRAITS IN THE BODLEIAN LIBRARY AND GALLERY

## AND OTHERS PRESERVED IN VARIOUS ROOMS OF THE OLD SCHOOLS, IN THE SHELDONIAN THEATRE, AND IN THE ADJACENT BUILDINGS

### 1 JOHN OF BALLIOL

*W. Sonmans.*

Son of Hugh of Balliol of Barnard's Castle; m. Devorguilla, daughter of Alan of Galloway, Constable of Scotland; the father of John of Balliol, King of Scotland; as part of a penance imposed at the instance of the Bishop of Durham, made provision for sundry scholars at Oxford before 1266; d. 1269.

Three-quarters length, standing to r., his head turned facing the spectator; small beard and moustache; plumed helmet; in full armour; his r. hand on hilt of sword, his l. on shield, showing arms of Balliol, which stands by his side to r.; architectural and sky background.[1] Canvas 50 × 40 in. [341.]

One of the series of the Founders of the Colleges which were painted and hung up in 1670. The portrait is said to be that of a local blacksmith.[2]

### 2 WALTER OF MERTON

*W. Sonmans.*

Chancellor, 1261 and 1272; Bishop of Rochester, 1274; founded Merton College c. 1264; d. 1277.

Three-quarters length, facing the spectator; clean-shaven face;

[1] This and all the other pictures of Founders are reproduced in hand-coloured acquatint engravings in Ackermann's *History of the University*, and were engraved by Faber in 1712. The inscriptions recording titles and dates of benefactions attached to most of them are to be found in Gutch's edition of Wood's *History and Antiquities of the University of Oxford*, ii. 955–6, *note*. Cf. Wood MS. F. 2.

[2] *Oxoniana*, iii. 15.

jewelled mitre; grey fur tippet over rochet; his l. hand holds crozier with scarlet infula, turned outwards, his r. with rings on the first and fourth fingers holds book with a large hanging seal; shields of arms above to r. and l.; dark background. Canvas 48 × 35 in. [343.]

One of the series of Founders painted in 1670. (See note to No. 1.)

## 3 DEVORGUILLA

*W. Sonmans.*

Daughter of Alan of Galloway, wife of John of Balliol, and mother of John of Balliol, King of Scotland; to carry out her husband's intentions she gave statutes and an endowment to Balliol College, 1282–4; built Sweetheart Abbey in Galloway; d. 1290.

Three-quarters length, seated to l. in a blue velvet arm-chair, the head turned towards the spectator; white coif and veil which falls over shoulders and back, and lies in folds on the l. arm of her chair; low-cut pale crimson robe edged round the neck with pearls over dull green underdress with sleeves; the r. hand in her lap holds a partly opened green-covered volume, the l. rests on arm of chair; behind, a golden-brown curtain embroidered with the arms of Scotland; landscape background with a building and cloudy sky. Canvas 50 × 40 in. [342.]

Wood's description of the figure of Devorguilla on her seal attached to the statutes of Balliol College is as follows: '. . . her Image, in full front, dressed in a Dowager's habit, viz: a loose gown over her close dressing, reaching to her heels, something like (except the dressing of her head) the habit of a nun, as may be seen at large in the picture of her hanging in the school Gallery. Her arms also being expanded, she holds in her right hand the arms or ensigns of Balliol, and in her left the arms of Galloway, which are a Lyon rampant crowned. Below on the right side of her is an Escutcheon charged with three garbs . . . on the left, an escutcheon charged with two pyles in point . . .' This description applies to the figure hanging over the dais in Balliol Hall, but not at all to the one now in the Bodleian, which therefore must have replaced an older portrait of the Balliol type.[1] Our present picture (No. 3) by Sonmans, painted in 1670 for the series of Founders, was the portrait of Jenny Reeks, daughter of Henry Reeks, an apothecary in the parish of St. Peter in the

[1] The first version of Wood's *Antiquities* was written before 1670.

East, who was employed by Wood, and died in 1695. Jenny, who was, says Hearne, 'the famousest Beauty in Oxford when I was first entered,' married the Rev. Emanuel Mugge, B.C.L., of Magdalen Hall, who was vicar of Stockton in Warwickshire in 1714.[1]

4 JOHN DUNS SCOTUS

*Edmund Ashfield.*

B. 1265(?); a Franciscan at Oxford in 1300, B.D.; D.D. in Paris, 1304; d. 1308.

Three-quarters length, standing almost facing the spectator, the head turned in profile to l. and looking intently at an open upright volume on a reading-desk to l.; grey skull cap; shaven face; close-fitting grey woollen garment open at neck; in front, table with papers, one of which he holds with his l. hand, a pen in the r; inscribed below, IOHANNES DUNS SCOTUS DOCTOR SUBTILIS. Canvas 50 × 38 in. [255.]

In the Library accounts for 1670 occurs a payment for a frame 'for Scotus his Picture and ye carriage of it from London, £3 . 8'.

Wood in his manuscript list notes 'taken from a copie in Lambeth Gallery'; Hearne says that it was painted by Edmund Ashfield from his own invention.

A similar picture is at Merton College.

5 WALTER OF STAPELDON

*W. Sonmans.*

B. 1261; taught Canon Law at Oxford; Bishop of Exeter, 1307; Lord High Treasurer, 1320; founded Exeter College as Stapeldon Hall, 1314; d. 1326.

Three-quarters length, standing to r., the head turned towards the spectator; clean-shaven face, wearing a grey mitre jewelled; reddish cope, embroidered, turned back showing purplish lining over alb with wide sleeves beneath which are seen the sleeves of black cassock; r. hand holds book, the l. the crozier turned out; shield of arms of subject; dark background. Canvas 47 × 36 in. [344.]

One of the series of Founders painted in 1670. (See note to No. 1.)

[1] Wood's *Antiquities*, p. 72, and *Life and Times*, ed. Clark, iii. 492; Foster's *Alumni*; *Oxoniana*, iii. 15; Hearne's *Collections*, iv. 259. See note to No. 1.

6 KING EDWARD II

*W. Sonmans.*

B. 1284; son of King Edward I and Eleanor of Castile; succeeded to the throne, 1307; married Isabella of France, 1308; at the suggestion of Adam de Brome, founded Oriel College in 1326; murdered 1327.

Three-quarters length, slightly to l., crowned; long hair, short grey beard and moustache; scarlet and ermine mantle over gold-embroidered tunic; gold chain round neck; the r. hand holds sceptre, the l. the orb; shield of the arms of England to r. Canvas 48 × 36 in. [345.]

One of the series of Founders painted in 1670. (See note to No. 1.)

7 ROBERT OF EGLESFIELD

*W. Sonmans.*

Rector of Burgh in Westmorland; Chaplain to Queen Philippa; founded Queen's College, 1341; d. 1349.

Three-quarters length, facing the spectator; clean-shaven face; black cap; red patterned cope with gold-embroidered edges over alb with wide sleeves; the r. hand with two fingers extended, giving benediction, the l. holding book; shield of his arms to r.; dark background. Canvas 47 × 36. [346.]

One of the series of Founders painted in 1670. (See note to No. 1.)

8 GEOFFREY CHAUCER

B. 1340 (?); poet, courtier, and servant of the State; d. 1400.

Half-length, three-quarters to l.; greyish white head-wrap or hood with liripipe hanging over shoulders; dark hair, beard and moustache; narrow white collar; grey dress, buttoned below the beard; the r. hand holds a *penner* upon his breast, the l. a rosary of red and black beads; above to r. a shield of arms; inscribed to l. CAUCER 1400.[1] Panel 12¼ × 10½ in. [323.]

No. 50 in Hearne's list, 1705.

Exhibition of National Portraits, 1866, No. 8.

Probably based upon the same original as the small whole length in the National Portrait Gallery, only indirectly from Occleve's miniature.

[1] M. H. Spielmann (*Portraits of Geoffrey Chaucer, 1900*) considers the inscription modern, possibly covering an older one, and the portrait as a whole without authority or importance.

9 THE SAME

Bust to l., looking downwards; black head-wrap or hood with liripipe over shoulders; fair hair, moustache and beard; dark grey dress; collar edged above and below with cord; inscribed above to r. G. CHAUCER in letters similar to those on the portrait of Gower. Crayon drawing on paper, $13\frac{3}{4} \times 11$ in. [322.]

Bequeathed to the University by Dr. Rawlinson together with the head of Gower in 1755, and described in the Register of Benefactions as 'a crayon, glazed'.[1]

10 WILLIAM OF WYKEHAM

*W. Sonmans.*

B. 1324; Bishop of Winchester, 1367; Lord Chancellor, 1368–71; founded his college of St. Mary at Winchester, 1378, New College, 1380; d. 1404.

Three-quarters length, standing slightly to l., wearing a blue mitre jewelled; clean-shaven face; green cope embroidered in gold over an alb; amice; gloves with deep pointed gauntlets and a cross on the backs; the r. hand with two fingers extended gives the benediction, the l. holds crozier, turned outwards, by a white infula; shield of arms—of the see of Winchester impaling those of the subject—above to l.; background, a canopy and architecture, views above to r. Winchester College, to l. New College, with the lines beneath '*qui condis dextra condis collegia laevâ, Nemo tuarum unam vicit utraque manu*'. Canvas 47 × 36 in. [347.]

One of the series of Founders painted in 1670. (See note to No. 1.)

11 JOHN GOWER

B. 1325 (?); author of *Confessio Amantis* and other poems; a courtier and friend of Chaucer; d. 1408.

Half length in profile to r.; light blue skull cap with gold edge; long straight hair, greyish beard and moustache; blue gown covered with a black scroll pattern; S.S. collar; inscribed GOWER above to r. Crayon drawing on paper 14 × 11 in. [321.]

Founded upon the effigy on his tomb at Southwark; bequeathed by Dr. Rawlinson in 1755.

[1] Mr. Spielmann describes this as almost certainly an eighteenth-century work.

12 RICHARD FLEMING

*W. Sonmans.*

Of University College; Proctor in 1407; Bishop of Lincoln, 1420; founded Lincoln College, 1427; d. 1431.

Three-quarters length, standing facing the spectator; wearing a green jewelled mitre; clean-shaven face; scarlet chasuble with gold orphreys and stole over an alb with wide sleeves, beneath which are seen the close black ones of the cassock, and the ruffle of a shirt; the r. hand touches breast, the l. holds crozier turned in; shield of arms of the subject above to l.; dark background. Canvas 48 × 36 in. [348.]

One of the series of Founders painted in 1670. (See note to No. 1.)

13 HENRY CHICHELE

*W. Sonmans.*

B. 1362 (?); Fellow of New College; Bishop of St. Davids, 1408; Archbishop of Canterbury, 1414; founded All Souls College, 1437; d. 1443.

Three-quarters length, slightly to r., the head turned towards the spectator; wearing a gold mitre; clean-shaven face; crimson chasuble with scolloped edge and lined with white over an alb of which the sleeves end in frills; pallium twisted on his r. shoulder; ends of the stole visible; his r. hand raised in blessing, his l. holds the archiepiscopal cross; dark architectural background. Canvas 50 × 40 in. [350.]

On the frame are the arms of Canterbury impaling those of Chichele and a mitre above.

One of the series of Founders painted in 1670. (See note to No. 1.)

14 WILLIAM OF WAYNFLETE

*W. Sonmans.*

B. 1395 (?); son of William Patten; educated at New College; Provost of Eton, 1443; Bishop of Winchester, 1447; Lord Chancellor, 1456; founded St. Mary Magdalen College, 1458; d. 1486.

Three-quarters length, standing slightly to l.; green jewelled mitre; red and gold cope with dark green velvet edge over a girdled alb, and amice; white gauntlet gloves with red cross on the backs; his l. hand, with rings over the gloves on the first and third fingers, holds book, his r. a crozier, turned in, by a red infula; shield of Magdalen College arms surmounted by a mitre above to r.; background, to r. curtain, to l. view of Magdalen Tower. Canvas 47 × 36 in. [349.]

One of the series of Founders painted in 1670. (See note to No. 1.)

15 THE SAME

Bust, facing the spectator; black cap with ear-flaps, clean-shaven face; black gown; white rochet, fur tippet; shield of arms of Magdalen College above to l. with the motto FECIT MIHI MAGNA QUI POTENS ET SANCTUM NOMEN EJUS. Panel $13\frac{1}{2} \times 10$ in. [5.]

Possibly given by Dr. Rawlinson. The portrait first appears in Gutch's Catalogue of 1796. Another is at Magdalen College.

16 MARTIN LUTHER

B. 1483 at Eisleben, Thuringia; entered the convent of Augustinian Friars at Erfurt, 1505; professor at the University of Wittenberg, 1508; condemned for heresy at the Diet of Worms, 1521; d. 1546.

Bust to r., the head turned to r. and looking upwards; grey hair; clean-shaven face; gown edged with brown and white fur over black dress with red collar showing white shirt with narrow black-edged collar within; both hands hold a small book; the figure is placed behind a balustrade inscribed D. M. LUTERUS EISLEBIAE NATUS ANNO 1483 10 NOVEMBRIS: ERFUDIAE IN MAGISTRUM PROMOTUS 1505, AETATIS SUAE 22: WITTEBERGAM VENIT 1508, AETATIS SUAE 25; IN DOCTOREM RENUNCIATUS 1512, AETATIS 29: MARITUS FACTUS 1525, AETATIS 41: EISLEBIAE PLACIDE MORTUUS 1546, 18 FEBRUARII: HINC WITTEBERGAM DEDUCTUS, IBIQUE SEPULTUS EST AETATIS SUAE 63. Grey background. Canvas $29 \times 22$ in. [226.]

Given to the University by Brian Broughton, LLD., of All Souls College, in 1707.[1] In his own copy of Gutch, however, Dr. Bliss has inserted a note to the effect that the picture was presented by Dr. Thomas Bayley, President of Magdalen, 1704–6; it appears in Hearne's *Letter* dated 1708.

17 MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY

B. 1443; daughter and heiress of John, first duke of Somerset; m. first Edmund Tudor, Earl of Richmond; and became the mother of King Henry VII; foundress of St. John's and Christ's Colleges in Cambridge, and of the Lady Margaret Chairs at both Universities; d. 1509.

Half-length to l.; white pointed coif over white close-fitting

[1] Hearne's *Collections*, iii. 381.

wimple; black gown; both hands hold a partly opened book bound in red. Canvas laid on panel, 22 × 17¼ in. [19.]

Given to the University by Richard Davis, M.A., of Sandford, Oxon., in 1783.

A similar picture is in the National Portrait Gallery, No. 551.

18 WILLIAM SMITH

*W. Sonmans.*

B. 1460 (?); Bishop of Coventry and Lichfield, 1493; Chancellor of the University, 1495; Bishop of Lincoln, 1496; founded, with Richard Sutton, Brasenose College in 1509. d. 1514.

Three-quarters length, facing the spectator; clean-shaven face; wearing a green jewelled mitre; gold embroidered cope over rochet, black cassock sleeves showing beneath; his r. hand holds a book, his l. a crozier turned outward; shield of arms: the see of Lincoln impaling the arms of the subject; dark background. Canvas 47 × 36 in. [352.]

Based upon the picture at Brasenose College.

One of the series of Founders painted in 1670. (See note to No. 1.)

19 JOHN FROBEN

*Copy after H. Holbein.*

B. 1460 at Hammelburg in Switzerland; the famous and learned printer, a friend of Erasmus; d. 1527.

Half-length, nearly in profile to r.; thin greyish brown hair; clean-shaven, deeply lined face; black gown with collar and lining of brown fur; inscribed IOANNES FROBENIUS TYP. Canvas 19 × 12½ in. [237.]

Inscribed on the back 'Presented by J. B. Jarman 11 Oct. 1855'.

Copy after the portrait by Holbein at Hampton Court.

20 RICHARD FOX

*W. Sonmans.*

B. 1448 (?); educated at Magdalen College (?); Bishop of Exeter, 1487, of Bath and Wells, 1492, of Durham, 1494, of Winchester, 1501; Master of Pembroke College, Cambridge, 1507–19; founded Corpus Christi College, 1515; benefactor of Magdalen College and of Pembroke College, Cambridge; d. 1528.

Three-quarters length, facing the spectator; black cap; clean-shaven face; rochet, fur tippet; both hands rest on staff in front; crozier, turned out, to r.; mitre on table to r.; four shields of arms, the arms of the sees of Durham, Exeter, and

Bath and Wells each impaling those of Foxe; also the arms of the see of Winchester alone; red curtain background. Canvas 47 × 36 in. [353.]

Based upon the portrait at Corpus Christi College, and painted for the series of Founders in 1670. (See note to No. 1.)

21 THOMAS WOLSEY

B. 1475 (?); Fellow of Magdalen College, 1497; Archbishop of York, 1514; Cardinal and Lord Chancellor, 1515; founded Cardinal College afterwards Christ Church, 1524; d. 1530.

Half-length standing in profile to l.; scarlet cap; clean-shaven face; scarlet cape with hood and gown over white rochet with black wrist-band; his l. hand holds a short scroll; shield of arms above to l.; bluish-green background. Panel 18½ × 14½ in. [6.]

Given to the University by Charles Godwin of Balliol College in 1750.

Oxford Exhibition of Historical Portraits, 1904, No. 19.

22 GERALD FITZGERALD, EARL OF KILDARE

*? Copy after Hans Holbein.*

B. 1487; in England as a hostage, 1497–1503; Lord High Treasurer in Ireland, 1503–13; succeeded as ninth earl, 1513; frequently Lord Justice and Lord Deputy from 1513 till his death, but recalled to England 1518–23, 1525–30, 1531–4; d. a prisoner in the Tower, 1534.

Half-length, standing facing the spectator, the head slightly turned to r.; flat, black, jewelled cap; full, fair beard and moustache; red surcoat with fur collar over black jacket with embroidered sleeves and edges; embroidered vest beneath the jacket; white shirt showing at neck and wrists; gold chain with gold equal-sided cross hanging from it; hands clasped before him holding the hilt of dagger; rings on third and fourth fingers of the r., and on fourth finger of the l. hand; shields of arms above to r. and l.; bluish-green background, inscribed above, COMES KILDARIE ETATIS 43. Panel 15¾ × 13 in. (11.)

Given by Dr. Rawlinson in 1749.

A copy on a reduced scale from a portrait ascribed to Holbein in the possession of the Duke of Leinster at Carton, Maynooth, which is inscribed—GERALDUS FILIUS GERALDI COMES KILDARIE, AETATIS 43, A°. DNI, 1530. The Duke's picture was in the Tudor Exhibition, 1890, No. 63.

Sir G. Scharf notes that No. 22 has been entirely repainted.

23 SIR THOMAS MORE

*After Hans Holbein.*

B. 1479; entered Canterbury Hall, 1492; knighted, 1521; Lord Chancellor, 1529–32; the friend of Erasmus, Holbein, and all scholars; author of Utopia; beheaded 1535.

Half-length to r.; black cap; clean-shaven face; black gown with fur collar and short sleeves over red dress; collar of S.S. with a Lancastrian rose pendant; hands lightly clasped, the r. holding a slip of paper; ring on index-finger of l. Panel 10 × 8. [7.]

Bequeathed by Dr. Rawlinson in 1755.

The original much larger portrait by Holbein is in the possession of Mr. Huth. A similar copy on panel is in the National Portrait Gallery.

24 DESIDERIUS ERASMUS

*After Hans Holbein.*

B. 1466 at Rotterdam; visited England, 1499, 1505–6, 1509–14; 1516, 1517; the great scholar; d. at Basle, 1536.

Half-length to l.; elderly, thin, clean-shaven face; black cap with ear-flaps; black gown lined with brown fur, with turned-back cuffs; both hands—the thumb of the r., the whole of the l.—hold a red-covered open volume with a jewelled book-mark which rests on a dull olive-green covered table in front; dark blue background. Panel $14\frac{1}{2} \times 10\frac{1}{2}$ in. [8.]

Given to the University by Edward Stanley in 1780.

Based with slight variations in detail upon the portrait at Parma dated 1530.

25 THE SAME

Half-length to l.; black cap; white hair; clean-shaven face, looking up; black gown, lined with brown fur; fur tippet and cuffs; hands before him, invisible; painted in an oval spandrel. Panel $8\frac{3}{4} \times 6\frac{1}{2}$ in. [9.]

Bequeathed to the University by Dr. Rawlinson in 1755 and placed in the Library in 1757.

This portrait approaches in type the small head in the Basle Museum.

26 THE SAME

*Copy after Hans Holbein.*

Half-length to l.; black cap with ear-flaps; clean-shaven face; black gown, lined and turned back with brown fur; both hands

rest on a closed volume bound in scarlet with ribbon ties inscribed along the edges HPAKAEIO(I) ΠONO(I) ERASMI ROTERO. ; a ring on the third finger of the l. hand ; behind to l. is a Renaissance pillar with a carved capital, to r. a blue curtain and shelf on which are two books lying and one standing leaning against them ; on one is the date MDXXIII. Panel $28\frac{1}{2} \times 21$ in. [312.]

One of the many copies with slight variations of the portrait by Holbein at Longford Castle, which was bought by Lord Folkestone at Dr. Mead's sale in 1754, and is reproduced in the catalogue of the Radnor Collection, i. 46.

Given to the University, according to an inscription on the back, by Sir James Thornhill in 1721.

## 27 THOMAS CROMWELL

*Mary More.*

B. 1485 (?) ; as secretary to Cardinal Wolsey drew up deeds of foundation of Cardinal College, Oxford ; K. G. 1537 ; the chief instrument in the destruction of the monasteries ; created Earl of Essex, 1540 ; beheaded, 1540.

Bust almost in profile to l. ; clean-shaven face ; black velvet cap over black coif ; black gown with brown fur collar. Canvas $23\frac{3}{4} \times 19$ in. [12.]

A paper pasted at the back records that 'this portrait of Thomas Cromwell Earl of Essex was given to the Library by Maria More as a portrait of Sir Thomas More'.[1]

In the Library accounts for 1674–5 occurs a payment of 2/6 'to Mr. Whitehall for portage of Sir Thomas Moore's picture to the Gallery'. Robert Whitehall, described by Wood as a pot-poet from Christ Church, was a fellow of Merton (d. 1685). He wrote some complimentary verses, dated Oct. 26, 1674, 'to the no less Vertuous than ingenious Mistress Mary More upon her sending Sir T. More's Picture (of her owne drawing) to the Long Gallery at the Publique Scholes in Oxon,' which produced a pretended reply from the lady protesting against Whitehall's 'jeare'.[2]

Gutch mentions two portraits of More, the smaller described as by Holbein, the other a bequest by Dr. Rawlinson, 'Maria More pinxit 1574'; a confusion due to the fact that Dr. Rawlinson gave several small Tudor portraits among which this one probably always hung. The date no doubt is an error for 1674.

[1] Walpole's *Anecdotes of Painting*, ed. Wornum, 1862, ii. 623.

[2] Rawl., MS. D. 912, ff. 196–7, and Wood's *Life and Times*, ii. 300, *note*.

Sir George Scharf notes that the picture has been ignorantly painted over. The original upon which it is based is at Tyttenhanger Park. A similar copy is in the National Portrait Gallery.

28 PARACELSUS

*Copy from P. P. Rubens after Scorel.*

Theophrastus Bombastus von Hohenheim; b. 1493 at Einsiedeln, Switzerland; a physician and naturalist; discovered hydrogen; d. 1541.

Bust very slightly to r.; scarlet cap, the crown covered with dark fur; curly brown hair falling on each side of the clean-shaven face; coat with gold trimming open over white shirt; both hands rest on balustrade in front, the r. holds partly opened book; landscape and sky background. Panel $28\frac{1}{2} \times 21$ in. [241.]

Given to the University by the executors of Samuel Malbon, apothecary of Oxford, in 1791. [Reg. D. p. 76 Bodleian Library.]

A portrait of Paracelsus, bequeathed to the Louvre by the Baron de la Coste in 1908 and painted 'à peu près sûrement' by Jan van Scorel about 1520, was probably the original of Rubens' copy formerly at Blenheim, now at the Royal Museum in Brussels. The Louvre picture has inscribed on the balustrade FAMOSO. DOCTOR. PARESELSUS.[1]

Sir G. Scharf notes, of this portrait, 'an old dark heavy copy of the Blenheim picture.'

29 SIR THOMAS WYATT

*Based upon a drawing by Hans Holbein.*

B. 1503(?); M.A. of St. John's College, Cambridge, 1520; knighted, 1537; diplomatist and poet; d. 1542.

Bust, three-quarters to l.; bald forehead; dark hair, beard and moustache; bare neck; red drapery round the shoulders; brown background; inscribed SYR · THOMAS · WYAT. Panel $17\frac{1}{4} \times 12\frac{1}{2}$ in. [13.]

This and a similar picture in the National Portrait Gallery are based upon a woodcut after Holbein published in Leland's *Naeniae in mortem T. Viati*, 1542.

Given to the University by Dr. Rawlinson in 1741.[2]

Exhibition of National Portraits, 1866, No. 68; Tudor Exhibi-

[1] *Gazette des Beaux-Arts*, March 1909, p. 266.

[2] See Day Books, December, 1741; the entry in Register D. p. 40—recording the gift of a portrait of Sir Thomas Wyatt as one of 'three fine pictures given by Edward Stanley, Esq., and placed in the Gallery in 1780'—must be an error. Cf. also note by Mr. Lionel Cust in the *Burlington Magazine*, xvi. 159.

tion, 1890, No. 169; Oxford Exhibition of Historical Portraits, 1904, No. 24; Burlington Fine Arts Club, 1909, No. 50.

30 HENRY HOWARD, EARL OF SURREY

B. 1517 (?); poet, scholar, and soldier; K.G. and High Steward of Cambridge University, 1541; suspected of high treason and beheaded, 1547.

Half-length to l.; flat black cap; dark hair, moustache and beard; dark dress slashed in two rows of small red puffs across chest; fur cloak. Panel with arched top, $8\frac{1}{2} \times 6$ in. [14.]

Bequeathed to the University by Dr. Rawlinson in 1755.

In the Exhibition of National Portraits, 1866, No. 95.

31 KING HENRY VIII

B. 1491; son of Henry VII and Elizabeth of York; succeeded to the throne, 1509; established Christ Church, 1546; d. 1547.

Three-quarters length, facing the spectator; short reddish beard; flat jewelled cap with a white feather; white collar and wrist frills; red cloak over red doublet worked with gold and white; white belt supporting dagger; collar of the Order of the Garter; another chain and pendant; his r. hand holds gloves, his l. closed, hangs down; rings on both; dark background. Panel $41 \times 35$ in. [70.]

Given to the University by the Dean and Canons of Christ Church in 1769, in exchange for a whole-length portrait by Sonmans which now hangs in Christ Church Hall.

32 LADY JANE GREY

B. 1537; daughter of Henry Grey, Earl and later Duke of Suffolk; married, 1553, by the Duke of Northumberland, to his fourth son, Lord Guildford Dudley, and proclaimed Queen, 1553; beheaded on Tower Hill, 1554.

Bust, to r. almost facing the spectator; black French hood and black dress, with ermine collar and slashing; bluish-green background. Panel $14 \times 11\frac{1}{4}$ in. [15.]

On a larger scale and reversed, but otherwise closely resembling the picture by Lucas d'Heere in the National Portrait Gallery.

Given to the University by Dr. Rawlinson in 1751.

Exhibition of National Portraits, 1866, No. 190; Tudor Exhibition, 1890, No. 225; Oxford Exhibition of Historical Portraits, 1904, No. 28.

## 33 STEPHEN GARDINER

B. 1483 (?); Master of Trinity Hall, Cambridge, 1525; Secretary to Cardinal Wolsey and Henry VIII; Bishop of Winchester, 1531; Lord Chancellor; Chancellor of the University of Cambridge, 1553; d. 1555.

Bust, three-quarters to l.; black cap; clean-shaven face; brown fur tippet and rochet over black gown; dark background. Panel $11\frac{1}{2} \times 10\frac{1}{4}$ in. [19.]

Probably given to the University by Dr. Rawlinson.[1] It first appears in the Catalogue of 1796.

Engraved in Harding's *Biographical Mirrour*, 1795.

Oxford Exhibition of Historical Portraits, 1904, No. 29.

## 34 THOMAS CRANMER (?)

B. 1489; Fellow of Jesus College, Cambridge; Archbishop of Canterbury, 1533; condemned for heresy by Cardinal Pole, degraded, and burnt at Oxford, 1556.

Bust, nearly facing the spectator; black cap; greyish moustache and beard; brown patterned gown lined with fur over red doublet. Panel $15\frac{3}{4} \times 14$ in. [20.]

Presented to the University by Dr. Rawlinson about 1749. It is very unsatisfactory as a likeness of Cranmer.

## 35 SIR THOMAS POPE

B. 1507 (?); knighted, 1537; became Privy Councillor on Queen Mary's accession; founded Trinity College and endowed it with the site and buildings of Durham College; d. 1559.

Three-quarters length, facing the spectator; clean-shaven face; black cap; white collar; black short-sleeved gown lined and turned back with ermine over dark dress; gold chain with jewelled pendant; r. hand holds gloves, the thumb of the l. rests on belt, ring on first finger; the frame is inscribed THOMAS POPE MILES, DECESSIT 29 IANUARIS ANNO DOMINI 1558 ANNO AETATIS 50; dark architectural background. Canvas $50 \times 40$ in. [68.]

According to the author of *Oxoniana* (ii. 219) the picture of Pope painted for the purpose of presentation to the Bodleian Gallery in 1665 was placed in Trinity College library; another 'most highly finished old portrait' was given by the College to the University. See also note to No. 1.

[1] No complete list of his benefaction exists.

36 SIR THOMAS WHITE

*W. Sonmans.*

B. 1492; apprenticed under the Merchant Taylors' Company; Warden, 1533; knighted and Lord Mayor of London, 1553; founded St. John's College, 1555, and Gloucester Hall, 1560; d. 1567.

Three-quarters length, slightly to l.; black cap; clean-shaven face; white collar and cuffs; red fur-edged gown over black velvet clothes; gold chain; his r. hand lying on table to l. holds gloves, his l. rests on waist with thumb in girdle; shield of arms above to l.; dark background. Canvas 47 × 36 in. [354.]

Based with slight variations upon a picture painted by Sampson in 1597 in the possession of the City, No. 740.[1]

A similar portrait has been in the possession of the Merchant Taylors' Company since before 1609.

One of the series of Founders painted in 1670. (See note to No. 1.)

37 WILLIAM CECIL, LORD BURGHLEY

B. 1520; Secretary of State, 1550; Lord High Treasurer and chief minister of Queen Elizabeth from 1572 to his death; created Baron Burghley, 1571; K. G. 1572; d. 1598.

Bust, very slightly to r.; grey beard and moustache; black hat with jewel in front over black cap; white ruff and ruffles; dark blue mantle and collar of the Order of the Garter over red surcoat; his r. hand clasping his cloak. Panel 20½ × 16 in. [24.]

Probably the portrait given to the University by Dr. Rawlinson in 1752; similar to three-quarters length portrait in National Portrait Gallery, in which he is holding a Treasurer's wand.

Engraved by W. Mathews.

Tudor Exhibition, 1890, No. 332.

38 THE SAME

Whole length mounted on a mule, moving to r. in a garden, the head turned three-quarters towards the spectator; black hat over black cap; grey beard and moustache; white ruff and ruffles; brown and gold-brocaded cloak with a surcoat of the same lined and edged with red cloth; gold chain round neck from which is suspended the lesser George of the Garter; the l. hand holds

[1] Reproduced in the Illustrated Catalogue of the Oxford Exhibition, 1904. Other copies are in St. John's College, and elsewhere. See p. xi.

reins, the r., a sprig of honeysuckle and a pink; ring on the little finger; shield of arms surrounded by the Garter, (Cecil quartering Heckington, Walcot, Winston and Caerleon) hangs on branch of tree to l., beneath which is the motto COR UNUM VIA UNA; a tree, and flowering honeysuckle and wild strawberries in fruit and flower to l.; trees and sky background. Panel 56 × 44 in. [231.]

In Register D. is recorded the gift by William Fletcher, Mayor of Oxford, of 'a Picture of Lord Burleigh' in 1797. A manuscript note adds that it was bought at Long Wittenham, Berks.

Engraved by S. Harding, 1810.

Exhibition of National Portraits, 1866, No. 245.

## 39 NICHOLAS HARPESFELD (?)

B. 1519 (?); Fellow of New College, 1535; first Regius Professor of Greek, *c.* 1546; D.C.L. 1554; Archdeacon of Canterbury, 1554–9, imprisoned in the Tower, 1559–75; d. 1575.

Bust, three-quarters to l.; head bald, leaning to l., greyish hair; lanky brown beard and long moustache; the face thin and distressed, mouth open; apparently represented as Saint Jerome or some other ascetic saint, beating his breast with a stone held in his r. hand; garment of buff and green fur; dark background; above to r. a shelf with four books with illegible titles on their edges; inscribed NICHOLAUS HARPSFELDUS ARCHIDIACONNS CANTNAIRENSIS.[1] Panel 18½ × 15¼ in. [165.]

Given to the University by R. M. Massey, M.D., in 1730.

Oxford Exhibition of Historical Portraits, 1904, No. 44.

## 40 GEORGE BUCHANAN (?)

B. 1506; educated at St. Andrews and Paris; Principal of St. Leonard's College, St. Andrews, 1566; tutor to James I, 1570; historian of Scotland; d. 1582.

Bust, facing the spectator; scanty grey hair, moustache and beard; white collar; black coat; inscribed above with name of subject. Panel 18¼ × 15 in. [21.]

Given to the University by George Clarke, D.C.L., of All Souls College, in 1732.

A poor picture, perhaps based upon portraits of the type of that in the possession of the Royal Society.

[1] This is possibly not a portrait at all; the inscription has suffered from the restoration of a past generation.

41 WILLIAM OF NASSAU, FIRST PRINCE OF ORANGE

B. 1533 at the Castle of Dillenburg, s. of William of Nassau-Dillenburg; called in later life William the Silent; inherited the title and estates of Orange from his cousin, 1544; founded the Dutch Republic, 1579; assassinated, 1584.

Bust, three-quarters to r.; dark cap with black spots on it; grey hair, slight grey moustache and closely cropped beard; white ruff; dark braided doublet; brown fur collar. Panel 18 × 13 in. [22.]

An inscription on a piece of paper pasted at back runs—'William of Nassau the first Prince of Orange, from Dr. Rawlinson An. 1750—Recd. Aug. 10, 1750.'

42 SIR PHILIP SIDNEY

*James Griffith.*

B. 1554; educated at Christ Church; knighted, 1583; the courtier, soldier, and poet; d. of wounds at Arnhem, 1586.

Bust, slightly to l.; short rough hair; clean-shaven face; in armour with a ruff. Figure burnt in outline on wood. 30 × 24 in. [154.]

Inscribed on the back 'Del$^{t}$ et D. D. J. Griffith Univ. Coll. Socius 1805'.

A copy from the portrait at Woburn Abbey engraved in Lodge's *Portraits*, of which there are versions at Penshurst and Ditchley.

An example of what were known as poker pictures, several of which were exhibited at the Society of Artists, and the Free Society. Other productions of the kind by James Griffith are at University College. He was Master 1808–21.

43 JOHN FOXE (?)

B. 1516; Fellow of Magdalen College, 1539–45; joined the Geneva party at Frankfort; Canon of Salisbury, 1563; the Martyrologist; d. 1587.

Bust, slightly to r.; black skull cap; white hair, moustache and short beard; broad white collar; black dress; inscribed above MAG$^{R}$ JOH$^{NES}$ FOX INSIGNIS SUI TEMPORIS MARTYRIOLGUS . . . 1587,

below to I. D. D. JOSEPHUS SMITH, COLL. REGINAE, LL.D. A° 1754. Another inscription, much obscured by varnish, below to l. runs HANC EFFIGIEM CELEBER . . . . . SUI TEMPORIS MARTYRI . . D. D. . . COLL. REG. . . Canvas $21\frac{1}{2} \times 16\frac{1}{2}$ in. [156.]

Given to the University by Dr. Joseph Smith, Provost of Queen's College, in 1754.[1]

This apparently sixteenth-century painting does not entirely resemble other portraits of Foxe, and may have been misnamed.

## 44 MARY STUART, QUEEN OF SCOTS

B. 1542; dau. of James V of Scotland and Mary of Guise; succeeded as Queen of Scotland, 1542; m. Francis II of France, 1558; returned to Scotland a widow, 1561; m. Henry Stewart, Earl of Darnley, 1565; the mother of James I; m. James, Earl of Bothwell, 1567; abdicated; a prisoner in England from 1568; beheaded, 1587.

Bust, facing the spectator; auburn hair; light brown eyes; lace cap; close-fitting lace-edged ruff, the l. side in conical pleats, the r. in upright ones; jewelled necklace; black square-cut bodice slashed with white across the bosom, with a yoke of quilted white satin; an arched gauze veil falls over the shoulders and back; gold crucifix hangs from a black ribbon round her neck. Canvas $22 \times 17\frac{3}{4}$ in. [118.] See No. 46.

## 45 THE SAME

Small version of the same. Water-colour drawing, $5\frac{1}{4} \times 4\frac{1}{2}$ in. [120.]

Given to the University by the Rev. T. F. T. Ravenshaw, M.A., F.S.A., Rector of Pewsey, d. 1882.

This picture is a copy of No. 44, itself a copy of the supposed portrait of Mary Queen of Scots which, when No. 46 was given to the Bodleian Collection, appeared upon the surface of the panel. The copy having been made, the surface was cleaned off by the advice of Sir David Wilkie in 1838, and the present painting of an unknown lady was revealed.

Mr. Lionel Cust considered the original of these copies to have been a palpable forgery as a portrait of the Queen. It was not even modelled upon any of the authentic likenesses—though probably based in a very loose way upon the Sheffield portrait.

[1] Hearne notes another portrait in the possession of Dr. Charlett, *Collections*, v. 261.

## 46 UNKNOWN LADY OF THE SIXTEENTH CENTURY

Bust, facing the spectator, the head slightly inclined to l.; round black cap; dark chestnut hair dressed over the ears; large dark-brown wide-opened eyes, short nose, full red lips, pale complexion; low square-cut black dress over greenish-grey bodice with a fine lace-edged tucker; falling lace-edged ruff round neck, the bosom covered with fine transparent cambric. A slender gold chain loses itself in the front of her dress, pearl ear-ring on the visible l. ear. Panel $21\frac{1}{2} \times 16\frac{1}{2}$ in. [119.]

Given to the University by Alderman William Fletcher in 1806, but at that time and until 1838 this portrait was hidden by the superposition of another painting, which was copied (see No. 44) and then destroyed to reveal this older work. The cleaning off and restoration of the panel was carried out in 1838 by Hogarth of the Haymarket, under the supervision and advice of Sir David Wilkie.

Sir George Scharf suggested that this portrait, No. 46, may represent Frances Duchess of Richmond and Lennox.

Exhibition of National Portraits, 1866, No. 318, as Mary Queen of Scots. A copy is at St. John's College.

## 47 ROBERT DUDLEY, EARL OF LEICESTER

B. 1532 (?); K.G. 1559; High Steward of Cambridge University, 1562; created Baron Denbigh and Earl of Leicester, 1564; Chancellor of Oxford University, 1564; d. 1588.

Bust, slightly to l.; black hat encircled with jewels, a buckle and feather on the r. side; white hair, grey moustache and beard; white lace-edged collar; dark cloak over doublet embroidered with roses and leaves in gold; painted in an oval spandrel. Canvas $28 \times 23$ in. [23.]

In the Gallery before 1708. Presented by Sir Peter Venables, Baron of Kinderton, Cheshire; d. 1679.

Engraved by W. Mathews.

Sir G. Scharf notes that a head of this type is in Warwick Castle.

## 48 GIACOMO ZABARELLA

B. at Padua, 1538; educated at the University, graduated 1558; Professor of Logic, 1563; held in great repute as a philosopher; given the title of Count Palatine by the Emperor Maximilian II; his work *De naturalis scientiae constitutione* published by his son in 1590; d. 1589.

Half length, three-quarters to l.; closely cropped brown hair, moustache and beard; loose white collar and black tie; dark gown with collar and lining of dark grey fur, apparently an academical garment, over a brown jacket; both hands rest on open folio volume inscribed CAP XXIV DE NAT SCI CON; pen and ink to r.; dark background with stone pillar to l., inscribed IACOBUS ZABARELLA PATAVINUS COMES. Canvas 37 × 28 in. [200.]

A similar portrait is in J. P. Tomasinus's *Illustrium Virorum Elogia iconibus illustrata*, Padua, 1630. In Wood's manuscript list of pictures in the Gallery in 1679.

## 49 MICHEL DE MONTAIGNE

B. 1533; the son of Pierre Eyquem, of Montaigne near Bordeaux; educated at Bordeaux; Member of the Parliament of Bordeaux and Mayor; published his essays in 1580 and 1588; d. 1592.

Bust nearly facing the spectator; brown hair, beard and moustache; white collar; black dress; inscribed above to l. MICHAELL LORD OF MONTAIGNE. Canvas $22\frac{1}{4} \times 17\frac{1}{4}$ in. [235.]

Given to the University by Dr. George Clarke of All Souls College in 1724.

This portrait, if correctly named, appears to have been painted earlier in Montaigne's life than any of the engraved heads hitherto compared with it. In the growth of the hair and beard and in some other particulars it does not much resemble other likenesses.

## 50 SIR MARTIN FROBISHER

*Cornelis Ketel.*

B. 1537 (?); made his first voyage to Guinea, 1554; a discoverer and navigator; commanded a ship against the Spanish Armada and was knighted, 1588; died of a wound received in action, 1594.

Whole length, standing to r.; short dark hair, beard and moustache; white ruff; buff stockings, hose, and jerkin without sleeves; white shirt and shoes; knotted gold cord round neck; his r. hand holds a pistol, his l. rests upon the cross hilt of his

upright sword, the point of which is on the ground; behind to l. is a terrestrial globe standing upon a table covered with a green cloth; dark brown background; inscribed A° DÑI. 1577, AETATIS SUAE 39. C K . F. Canvas 81½ × 37 in. [401.][1]

Given to the University by Walter Charleton, M.D., in 1674.

Exhibition of National Portraits, 1866, No. 395. Tudor Exhibition, 1900, No. 327. Oxford Exhibition of Historical Portraits, 1904, No. 68*.

## 51 SIR JOHN HAWKINS[2]

B. 1532; began his seafaring life before 1561; Treasurer and Controller of the Navy; M.P. for Plymouth 1572; commanded a squadron against the Armada, and knighted 1588; founded a hospital at Chatham; d. at sea, 1595.

Half length, slightly to r.; high narrow-brimmed black hat with five jewelled ornaments; closely cropped grey hair, beard and moustache; close ruff; short dark cape over dark doublet; broad many-linked chain round neck and hanging to waist; sword-belt; the r. hand on hip, the l. on sword-hilt; above to l. shield of arms of Hawkins with the augmentation granted to Sir John in 1571, i. e. on a canton *or*, an escallop between two palmers' staves *sa.* Canvas 30 × 25 in. [405.]

This portrait was lately identified by Mr. T. W. Jackson; in Wood's manuscript list compiled about 1679 occurs an entry 'Sir Rich. Hawkyns Kt the Traveller, *temp.* Eliz.'

A similar picture is in the possession of Miss Stuart Hawkins; A portrait of 'Sir John Hawkins, Treasurer of the Admiraltie drawne by Hubbert' occurs in the Lumley Inventory.

## 52 PHILIP MARNIX, SEIGNEUR DE ST. ALDEGONDE (?)

*Sir Anthonis Mor (?)*

B. 1538 at Brussels; Ambassador to England, 1575; Governor of Antwerp, 1582; the defender of Antwerp in 1584; d. 1598.

Half length, standing three-quarters to r.; dark hair, closely cut beard and moustache; white pleated ruff and cuffs; black dress; his r. hand rests on the corner of a table, his l. holds a glove; dark background; inscribed AETA. 35 A° 1573. Panel 39 × 27½ in. [220.]

Given to the University as a portrait of Sir Thomas Bodley by Professor Goldwin Smith about 1864, it was shown at the

[1] This portrait was sometimes hung in the University Galleries (now the Ashmolean). [2] Reproduced in Fletcher's *Historical Portraits*, i.

Oxford Exhibition of Historical Portraits 1904, No. 61, as Sir Francis Walsingham by Sir Anthonis Mor, and has since passed under the name of Sir Christopher Hatton. The identification with Marnix is due to Mr. J. D. Milner of the National Portrait Gallery. If the identification is correct it is more probable that the portrait was painted by a follower of Mor, perhaps Pourbus, than by the master himself, who was closely connected with the Spanish party in the Netherlands.[1]

Oxford Exhibition of Historical Portraits, 1904, No. 61*.

## 53 PHILIP II OF SPAIN

B. 1527; son of the Emperor Charles V; King of Spain; married as his second wife Queen Mary of England, 1554: occasionally in England till 1557. d. 1598.

Bust, three-quarters to r.; black cap with white feather; fair hair, beard and moustache, the lips prominent; white ruff; black dress with ermine collar and slashing tied with gold points; gold medallion on breast; dark grey background; inscribed PHILIPPUS REX. Panel, $12 \times 8\frac{1}{2}$ in. [25.]

Given to the University by John Gutch, in 1795.

Oxford Exhibition of Historical Portraits, 1904, No. 59.

## 54 TYCHO BRAHE

B. 1546 at Knudstrup in Scania; studied at Leipzig and Wittenberg; astronomer. From his observations of the planets the law of gravitation was deduced; d. 1601.

Half length, facing the spectator; closely cropped brown hair and beard, long moustache, his nose fractured at the bridge repaired in metal; circular lace-edged ruff and cuffs; black cloak over black doublet fastened with gold buttons; gold belt; gold chain round neck from which is suspended the order of the Elephant of Denmark, the letters M. H. Z. G. A. appear on the chain; his r. hand at his waist, his l., with three rings, holds gloves; above to l. is a group of emblems perhaps representing earth, fire, and water; inscribed to r. EFFIGIES TICHONIS BRAHE, OTTONI D. ÆTATIS SUÆ ANNO 50 COMPLETO. QUI POST DIVINUM IN PATRIA EXILIUM LIBERTATI DESIDERATÆ, DIVINO PROVISU RESTITUTUS EST. Canvas $38\frac{1}{2} \times 29$ in. [203.]

Given to the University by James Hodgson, F.R.S. (1672–1755).[2]

In the Bodleian accounts for 1752 occurs an item for the carriage of this picture from London with the case, 13/-.

[1] Cf. *Burlington Magazine*, xiv. 365–6, xv. 51.

[2] See note to the portrait of Flamsteed, No. 212.

55 ALEXANDER NOWELL

B. 1507 (?); Fellow of Brasenose College, 1526, and Principal, 1595; Dean of St. Paul's, 1560; Benefactor to Brasenose; d. 1602.

Half length, slightly to l.; high-crowned broad-trimmed black hat over black cap; grey moustache and short beard; narrow white ruff; black gown with brown fur tippet over black clothes; both hands rest on small table in front of him, on which is a red velvet-covered and other books; his r. holds fish-hooks on a piece of paper, besides others on the table; shield of the arms of London impaling Nowell above to r.; inscribed to l. ALEXANDER NOWELLUS, SACRAE THEOL. PROFESSOR, S^TI. PAULI DECAN^S OBIIT 13 FEB: ANN^O DOMĪ 1601 RR ELIZAB 44^TO ANN^O DECANAT^S 42 ET AETATIS SUAE 95 CUM NEQ. OCULI CALIGARENT NEQ. AURES OBTUSIORES NEQ. MEMORIA INFIRMIOR NEQ. ANIMI ULLAE FACULTATES VIETAE ESSENT. Brown background; a fishing-rod hangs against the wall behind. Canvas 37 × 28 in. [311.]

This portrait was given to the University by Brasenose College in 1817 in exchange for a duplicate portrait of Lord Chancellor Egerton presented to the College from the Gallery.

A very similar portrait is at Brasenose College;[1] another is in the possession of Westminster School.

56 QUEEN ELIZABETH (?)

B. 1533; daughter of King Henry VIII and Anne Boleyn; succeeded to the throne, 1558; d. 1603.

Half length, standing facing the spectator, the face turned slightly to l.; wreath of white flowers in hair; standing lace ruff open at the neck; low-cut white satin dress, with farthingale, the stomacher, and sleeves richly embroidered in gold, red, and blue; pearl necklace; two gauze streamers behind; dark background. Panel 41½ × 31 in. [69.]

This portrait was given to John Price, the Librarian, for the Gallery, by R. H. Beaumont in 1802. The letter presenting it says: 'it was formerly the property of Mr. William Holt of Little Mitton in the parish of Whalley, Lancashire, who was my mother's father. Mr. Paine saw it here, and in consequence of his advice it was sent to Signor Marchi to be cleaned and repaired. The breast only was injured so as to require repairs.'[2]

Oxford Exhibition of Historical Portraits, 1904, No. 88.

Engraved by W. Mathews.

[1] Reproduced in the *Illustrated Catalogue of the Oxford Exhibition of Historical Portraits, 1904*, No. 71.

[2] Bodl. MS. Ad., A. 64, fol. 32.

57 THE SAME

*W. Sonmans.*

Three-quarters length, to l.; fair hair dressed with small pearl diadem; lace wheel ruff; cloth of gold jewelled dress and hoop and large stiff sleeves; necklace and jewel pendant; jewelled girdle from which a jewel hangs by a ribbon; her l. hand holds a feather fan, her r. hangs by her side; shields of arms of England and Jesus College; dark red curtain background. Canvas 47 × 36 in. [411.]

One of the series of Founders painted in 1670. (See note to No. 1.)

58 GEORGE CLIFFORD, EARL OF CUMBERLAND

B. 1558; succeeded as third Earl, 1570; educated at Trinity College, Cambridge; commanded against the Spanish Armada; K.G. 1592; Queen Elizabeth's Champion at all tournaments; d. 1605.

Bust, slightly to l.; long curly brown hair, moustache and pointed beard; tall black hat, the brim turned up in front and lined with white, the centre surmounted by a plume of red ostrich feathers held in place by a jewelled device, perhaps a glove which he received from the Queen; fine cambric collar turned over steel gorget ornamented with gold stars; white silk doublet edged round shoulders and on sleeves with wide gold braid richly studded with jewels; dark background inscribed to r. GEORGE CLIFFORD EARL OF CUMBERLAND 1588.[1] Panel 25½ × 22 in. [228.]

This picture first appears in the Catalogue of 1759. It is not mentioned with that of the Countess in Hearne's manuscript list, 1705. See No. 76.

A similar portrait is in the National Portrait Gallery.

Tudor Exhibition, 1890, No. 317.

Engraved in Lodge's *Portraits*, by W. T. Fry, iv. 63.

59 RICHARD VAUGHAN

B. 1550(?); educated at St. John's College, Cambridge; D.D. 1589; Bishop of Bangor, 1595, of Chester, 1597, and of London, 1604; d. 1607.

Bust very slightly to r.; black cap; fair beard and moustache; narrow ruff; rochet and black chimere; his r. hand holds small open vellum book with red edges. Panel 21½ × 17. [28.]

In the gallery in 1759, probably a bequest of Dr. Rawlinson. It is unlike the head in *Heroologia* said to be taken from one in Oxford.

[1] Cf. costume in the whole-length miniature by N. Hilliard in the possession of the Duke of Buccleuch.

60 SIR JOHN FORTESCUE

*Copy by Sidney Hunt.*

B. 1531 (?); entered Parliament as M.P. for Wallingford, 1572; Chancellor of the Exchequer, 1589; Chancellor of the Duchy of Lancaster, 1601; presented books and manuscripts to the Bodleian Library; d. 1607.

Three-quarters length, slightly to l.; white hair, fair moustache and short beard; high-crowned black hat; pleated ruff and wrist ruffles; black dress with long brown fur tippet; round his neck a gold chain from which is suspended an intaglio—a head cut in relief—framed in silver; his r. hand rests on head of walking-stick; the l. holds gloves with gold-braided gauntlets; inscribed SIR JOHN FORTESCUE K$^{T}$ CHANCELLER OF THE EXCHEQUER AND DUCHE OF LANCASTER MASTOR OF THE WARDROBE AND OF THE PRIVE COUNCILL TO QUEEN ELIZABETH AND KING JAMES. HE BUILT SALDEN HOUSE, AND HE WAS SON OF SIR ADRIAN FORTESCUE K$^{T}$, GENTLEMAN OF THE PRIVEY CHAMBER TO KING HENRY THE 8TH. SON OF SIR JOHN FORTESCUE K$^{T}$ BANNERET BY KING HENRY YE 7TH, GREAT GRANDSON OF SIR JOHN FORTESCUE K$^{T}$ GOVERNER OF BRYE IN FRANCE UNDER KING HENRY THE 5TH. LINELY DESENDED IN THE 9TH GENORATION FROM RICHARD FORTESCUE K$^{T}$ BAN$^{T}$ TO KING WILLIAM THE CONQUEROR. Canvas 49 × 39 in. [300.]

Inscribed on back: 'Presented to the Bodleian Library by Thomas Fortescue Lord Clermont, A.D. 1879.'

From an original portrait of Sir John Fortescue in the possession of Lord Clermont, copied in 1879.

61 THOMAS SACKVILLE, EARL OF DORSET

*Copy from Marcus Gheeraerts.*

B. 1536; barrister of the Inner Temple; created Baron Buckhurst, 1567; Earl of Dorset, 1604; K.G. 1589; Chancellor of the University, 1591; Lord Treasurer, 1599; d. 1608.

Three-quarters length standing slightly to r.; high-crowned, narrow-brimmed black hat over black cap; white moustache and beard; pleated ruff, turned-back cuffs; brown fur tippet; Chancellor's black and gold gown over black doublet; lesser George on blue ribbon round neck; the r. hand holds Treasurer's staff; the l. rests on table with red cover, inscribed below to r. THO: SACKVILLE EARLE OF DORSET, BARON OF BUCKHURST, LORD HIGH TREASURER OF ENGLAND, KNIGHT OF YE MOST NOBLE ORDER OF YE GARTER, ETC. CHANCELLOR OF THE UNIVERSITY OF OXFORD FROM THE YEAR 1591 TO THE TIME OF HIS DEATH, WHICH HAPPENED IN THE YEAR 1608. Canvas 50 × 40 in. [78.]

Given to the University by Lionel Sackville first Duke of Dorset and son of Charles the sixth earl, in 1735.
Exhibition of National Portraits, 1866, No. 365.
There is a similar picture at Knole.

## 62 JOSEPH JUSTUS SCALIGER

B. 1540 at Agen; educated at Bordeaux; became a Calvinist, 1562; travelled in Italy, England, and Scotland, 1566; fought in the Wars of Religion in France; subsequently Professor at Leyden, 1593, a great scholar in classical and oriental learning; d. at Leyden, 1609.

Bust, facing the spectator; grey hair, long white beard and moustache; broad white collar; reddish-brown cloak with fur tippet over blue dress; inscribed above JOSEPHUS, below SCALIGER; painted in an oval spandrel resembling a carved frame, similar to that surrounding the portraits of the Casaubons. Canvas oval 40 × 43 in. [240.]

Given to the University by William Jacob, M.D. of Christ Church in 1674.[1] It appears to have been painted subsequent to the death of the subject, perhaps with the Casaubons from old originals. It is described in Wood's manuscript list of about 1679 as 'in his middle age'.[2]

A similar portrait is engraved by Edelinck in Perrault's *Hommes Illustres*, 1696.

## 63 THE SAME

Bust, three-quarters to r.; close-cropped grey hair, grey moustache and beard; white collar; red gown. Canvas 22½ × 19 in. [401.]

This portrait is described in Wood's manuscript list of about 1679, as 'in his old age'. It may be a contemporary and genuine portrait.[2]

## 64 NICHOLAS WADHAM

*W. Sonmans.*

B. 1532; married Dorothy Petre, 1555; planned the foundation of Wadham College, which was carried out by his widow; d. 1609.

Three-quarters length to l.; black high-crowned hat; short pointed grey beard, and moustache; white collar and cuffs; black dress; his r. hand rests on skull on table to l., the l. holds sword-hilt; shield of arms—those of subject quartering thirteen other coats—above to l.; dark background. Canvas 46 × 36 in. [355.]

One of the series of Founders painted in 1670. (See note to No. 1.)

[1] See note to the portrait of Meric Casaubon, p. 57.
[2] Wood MSS. F. 2.

65 THOMAS TESDALE

*W. Sonmans.*

B. 1547; Master of Abingdon Hospital, 1579; by his will Broadgates Hall was refounded under the name of Pembroke College, 1624; d. 1610.

Three-quarters length, standing to r.; head almost bald; moustache and short beard; white ruff and cuffs; black dress; his r. hand raised holds small partly opened book, the l., gloves; above, shields of arms, to l., of Pembroke College; to r., (?) of Tesdale. Canvas 46 × 36 in. [357.]

One of the series of Founders painted in 1670. (See note to No. 1.)

66 HENRY FREDERICK, PRINCE OF WALES

B. 1594; the eldest son of James I and Anne of Denmark; K.G. 1603; entered Magdalen College, 1605; created Prince of Wales, 1610; d. 1612.

Half length, standing slightly to l., almost facing the spectator, his r. hand resting on his hip; boyish face; fair hair brushed up high off the forehead; wide gauze collar; richly embroidered dress of gold, white, and scarlet; blue ribbon with lesser George of the Order of the Garter round neck; brown background. Panel 22 × 17 in. [183.]

Given to the University by Humphrey Bartholomew of University College in 1741.

Oxford Exhibition of Historical Portraits, 1904, No. 103.

67 THE SAME

Bust, slightly to r.; somewhat older; fair hair; wide stiff lace-edged collar; black satin dress; ribbon of the Garter round neck, faintly seen; dark brown background. Panel 21½ × 15¾ in. [182.]

Given to the University by Philip Hayes, D. Mus., in 1777.

Exhibition of National Portraits, 1866, No. 413; Oxford Exhibition of Historical Portraits, 1904, No. 104*.

68 JEAN NEYEN

*School of Mierevelt.*

B. 1560 at Antwerp, sometimes called Francois Ney; became Roman Catholic, and joined the order of the Reformed Franciscans, of which he became Provincial and Commissioner-General in Spain; employed in the diplomatic negotiations between Spain

and the United Provinces which led to the Peace in 1609; friend of Maurice of Nassau; called the Angel of Peace. d. ?1612.

Bust, to r.; closely cropped dark hair, short brown beard and moustache; white collar; black coat; r. hand holds a cross; dated to l. 1603;[1] Canvas oval 30 × 25. [246.]

In the Gallery in 1796; the portrait does not appear in the Catalogue of 1790.

## 69 SIR THOMAS BODLEY

B. 1545; educated at Magdalen College; Fellow of Merton College; Public Orator, 1569; Ambassador to Denmark, France, and the United Provinces; knighted, 1604; founded and endowed the Bodleian Library, 1602–9; d. 1613.

Marble bust, coloured, in a niche; the head facing the spectator, short curly dark hair, moustache and pointed beard; brown eyes; the countenance much lined; wide lace-edged collar; embroidered black dress over inner closely buttoned black vest. The plinth is inscribed: THOMAS SACKVILLUS DORSET. COMES, SUMMUS ANGLIAE THESAURAR. ET HUJUS ACAD. CANCELLAR. THOMAE BODLEJO EQUITI AURATO QUI BIBLIOTHECAM HANC INSTITUIT HONORIS CAUSA P. P.

Given to the University 'for the perpetual memory of' the Founder 'and for this his bounty to the public' by the Chancellor, the Earl of Dorset, who 'sent it, carved to the life by an excellent hand at London',[2] in 1605.

The bust was placed in a niche in the south wall of the library, no doubt where it now stands. It does not however appear there, in Loggan's print of the Arts end of the Library published in 1674, although the bust of Charles I now on the opposite wall is distinctly rendered.

## 70 THE SAME

Plaster cast (in the Gallery) painted in imitation of the above.

This bust was formerly placed on a window-sill on the staircase, and was then painted a dark green colour.

[1] Among additions and corrections (*Annals*, ii. 983), Gutch gives the following inscription as belonging to this picture: 'Vera effigies R^mi P. Joannis Neyen Antverpiani, Ordinis sancti Francisci Commissarii Generalis, Serenissimorum Archiducum Austriae, apud illustrissimos ac potentes Ordines Provinciarum confaederatarum Legati: Ætat. XXXIIX: MIOCIIX. M. a. Miervelt pinxit, 1607.'

[2] Reg. M. a. fol. 88 b; Wood, ed. Gutch, Bod. Lib., p. 925.

71 THE SAME

Three-quarters length, standing slightly to r.; the head turned three-quarters towards the spectator; brown hair, moustache and short beard; white collar edged with fine pointed lace, and cuffs; black doublet and trunk hose embroidered transversely with braid, black cloak edged with black fur; sword on double belt across waist; the l. hand on hilt, the r. holding fold of cloak; shields of arms above to l. and r.; dark background. Canvas 43 × 30 in. [331.]

Inscribed on tablets which form part of the structure of the frame, above: POSTERIS ET AETERNITATI SACRUM. THOMAE BODLAEI QUICQUID MORTALE TABELLA INGENTEMQUE ANIMAM BIBLIOTHECA REFERT. and below: HOSPES ROGATUS SISTE, BODLAEUMQUE LOCI GENIUM ET MUSARUM MECAENATEM, ULTRA CAESARES AUGUSTUM QUI BIBLIOTHECAM MOLEMQUE HANC STUPENDAM CONDIDIT, INTUERE. HOC VOLEBAM NESCIUS NE ESSES, VALE.

In the Bodleian accounts for 1634–5 occurs a payment of £1 10*s.* 'for Sir Thomas Bodlie's picture drawne at Venice when he was Ambassadour for her late Ma^tie^ Qu. Eliz.'

Frequently engraved; in Lodge's *Portraits*, iv. 66.

72 THE SAME

Bust, very slightly to l.; grey hair, moustache and closely cut beard; broad white collar edged with lace; black doublet fastened with buttons down the front; dark brown cloak; painted in an oval spandrel. Canvas 31½ × 27 in. [324.]

In the Bodleian accounts for 1636–7 occurs a payment of £2 'to a Frenche painter for drawing of Sr Thomas Bodley's picture', which probably refers to this portrait; it appears to have been based upon the marble bust.

Engraved by Michael Burghers.

73 THE SAME

*School of Nicholas Hilliard.*

Miniature, bust, three-quarters to l.; short dark hair, moustache and short beard; pleated ruff; black doublet; blue background inscribed in gold letters AN° DN̄I 1598 AETATIS SUAE 54. Water-colour 2 × 1½ in.

Given to the University by Canon H. N. Ellacombe in 1897.

## 74 SIR THOMAS OVERBURY

*Cornelius Janssen van Ceulen.*

B. 1581; B.A. of Queen's College, 1598; knighted, 1608; became involved in various intrigues in the Court of James I, imprisoned in the Tower; poisoned by the agents of Lady Essex; d. 1613.

Bust, three-quarters to l.; short hair, slight moustache and beard; white lace projecting collar; black slashed dress; dark background; painted in an oval spandrel; inscribed AETAT. SUAE 32 A.DN. 1613. D.D. THO. OVERBURY ARMR. DE BARTON IN COM. WARW. Panel $29\frac{1}{2} \times 24\frac{1}{2}$ in. [153.]

Bequeathed to the University by Thomas Overbury of Barton, Warwickshire, in 1740.

Oxford Exhibition of Historical Portraits, 1904, No. 106.

Engraved in Harding's *Biographical Mirrour*, ii. 57; by W. ley as by Isaac Oliver.

## 75 ISAAC CASAUBON

B. 1559 at Geneva; Professor of Greek there, at Montpellier, and at Paris; invited to England, 1610, naturalised; Prebendary of Canterbury, 1611; a great classical scholar and editor; d. and was buried in Westminster Abbey, 1614.

Bust, almost facing the spectator; closely cropped hair, short dark beard and moustache; white collar; black dress; inscribed above, *Isaac*, and below, *Casaubon*; painted in an oval spandrel to imitate a heavy frame. Canvas oval $40 \times 31$ in. [210.]

Given to the University by William Jacob,[1] M.D., of Christ Church and Canterbury, in 1674.

The copy by P. van der Werff of a similar portrait was engraved by W. P. Sherlock.

## 76 MARGARET CLIFFORD, COUNTESS OF CUMBERLAND

B. 1560 (?); youngest daughter of Francis Russell, Earl of Bedford; married George Clifford, third Earl of Cumberland, 1577; their daughter was the famous Anne Clifford, Countess of Dorset, Pembroke, and Montgomery; d. 1616.

Half-length, standing slightly to r.; dark hair, black head-dress with ornament at back: deep pleated lace ruff high at back, and

[1] See note to the portrait of Meric Casaubon, No. 140.

cuffs; black pointed bodice elaborately slashed with white and tied with gold points; black hooped-skirt; pearl bracelets; dark background; inscribed MARGARET RUSSELL, COUNTESS OF CUMBERLAND, 1588. Panel 36 × 29 in. [227.]

This portrait appears in Hearne's manuscript list written in 1705.

Exhibition of National Portraits, 1866, No. 343; Oxford Exhibition of Historical Portraits, 1904, No. 109.

## 77 THOMAS EGERTON, LORD ELLESMERE

B. 1540(?); Master of the Rolls, 1594; Lord Chancellor, and created Baron Ellesmere, 1603; created Viscount Brackley, 1616; Chancellor of the University, 1610; d. 1617.

Three-quarters length, seated to l.; black broad-brimmed high-crowned hat; white hair, moustache and closely cropped beard; falling lace ruff and turned-back cuffs; scarlet and white-fur Peer's robe turned back over his l. shoulder and showing much white lining; dark dress; the l. hand resting on arm of chair, the r. holding a folded paper; chancellor's purse to l.; chair-back to r. inscribed DNS THOMAS EGERTON BARO DE ELLESMERE TOTIUS ANGLIAE ET ACADEMIAE OXONIENSIS CANCELLARIUS. EX DONO HONORATISSIMI DNI JOHANNIS COMITIS DE BRIDGWATER, EIUSDEM ACADEMIAE SENESCHALLI. Canvas 50 × 40 in. [76.]

Given to the University by John Earl of Bridgewater, High Steward, 1663–86.

In the accounts for 1670 occurs a payment 'for carrying Chancellor Egerton's Picture, 1/6'.

A similar picture at Bridgewater House is engraved in Harding's *Biographical Mirrour*, 1796.

See Brayley's "Kent" p. 107.

## 78 DOROTHY WADHAM

*W. Sonmans.*

B. 1534; dau. of Sir William Petre; married Nicholas Wadham, 1555; in accordance with whose wishes she founded and built Wadham College, 1610–13; d. 1618.

Three-quarters length, slightly to l.; small black, close-fitting hat; close white ruff and white cuffs; black dress; her r. hand, hanging down, holds book, her l., gloves; above to l., shield of arms, Wadham impaling Petre; dark background. Canvas 46 × 35 in. [356.]

One of the series of Founders painted in 1670. (See note to No. 1.)

## 79 SIR HENRY SAVILE

*Marcus Gheeraerts.*

B. 1549; educated at Brasenose College; Fellow of Merton, 1565; Warden, 1585; Provost of Eton, 1596; knighted, 1604. Founder of Professorships, and Benefactor to the Bodleian Library; d. 1622.

Whole length, standing on matting, slightly to r.; black skull cap, short grey hair, beard and moustache; white manifold ruff and turned-back cuffs; black cloak over black clothes, black stockings and shoes; his r. hand holds embroidered and gold-fringed gloves, his l. rests on book which lies with a folded paper and a high-crowned black hat on table with a scarlet velvet gold-fringed cover to r.; a velvet chair with gold fringes and curtain to l. The paper is inscribed: 'ILLUSTRI VIRO DOMINO HENRICO SAVILLIO ET DOMINO ET AMICO NOSTRO COLENDO LONDINUM.' Canvas 86 × 50 in. [55.]

Given to the University by Dame Margaret Savile, widow of the subject, in 1622. Several entries in the Vice-Chancellor's accounts for 1622 refer to this picture:—

'Solut. pro curtina serica pro effigie Hen. Savile militis ad academiam per Dn̄am Savile ejus uxorem missa ut patet per billam lviii s. 10 d.'
'Solut. pro portatione effigiei Hen. Savile Militis ad academiam iii s.'
'Solut. operario facienti curtinam sericam pro effigie Hen. Savile iii s. iiii d.'
'pro tabula qua fixa est effigies Hen. Savile militis x s.'

Gutch adds the following inscription,[1] once on the back of the picture:—

'Memoriae charissimi
Mariti Margareta Savilia
Uxor ejus consecravit
Aetatis suae 72
Anno D° 1621
Marcus Garret, fecit.'

## 80 WILLIAM CAMDEN

*Marcus Gheeraerts.*

B. 1551; educated perhaps at Magdalen College, at Broadgates Hall, and Christ Church; Head Master of Westminster School; Clarencieux King of Arms, 1597; published his *Britannia*, 1586; founded a chair of Ancient History in the University, 1622; d. 1623.

[1] See additions and corrections to *Annals*, ii. 982.

Bust, three-quarters to l.; black skull cap; grey hair, moustache and short white beard; manifold pleated ruff with cords hanging; black dress; dark background; in front of the figure is a tablet on which these lines are written:—

HIC OCULOS SIMILES VULTUSQ., HIC ORA TUERI
POTERIS, NEC ULTRA HAEC ARTIFEX QUIVIT MANUS.
ANNALES, IPSUM, CELEBRISQ. BRITANNIA MONSTRANT
PERENNIORA SAXO & AERE MNHMATA.
QUISQUIS & HISTORIAE CATHEDRAM CONSCENDERIT, ESTO
BENIGNITATIS USQUE MONUMENTUM LOQUAX

Below is inscribed

DEGOREUS WHEAR PRIM. HIST. PR. P. E. POSUIT.
MARCUS GHEERAEDTS PINXIT

Above, GULIELM. CAMDEN. CLARENTI. PRAELECTURAE HISTORIAE FUNDATOR MUNIFIC., with shield of arms and motto.

On the frame is a chronogram giving the date of Camden's death.[1]

Given to the University by Degory Whear, Principal of Gloucester Hall, the first Camden Professor, 1622–47; the portrait was first hung in the History school, 'over the Pew wherein the Professor reads.' It was, in 1796, 'enclosed in shuttings,' and surmounted by another chronogram giving the date of the foundation of the Lecture.[1]

Exhibition of National Portraits, 1866, No. 473; Tudor Exhibition, 1890, No. 461; Oxford Exhibition of Historical Portraits, 1904, No. 124.

## 81 THOMAS WHITE

*Copy by 'Green Junior'.*

B. 1550 (?); educated at Magdalen Hall; D.D. 1585; Canon of St. Pauls, 1588, of Christ Church, 1591, of Windsor, 1593; Founder among other benefactions of Sion College and of White's professorship of Moral Philosophy; d. 1624.

Bust, very slightly to l., looking at the spectator; close-fitting black cap almost covering all hair; short brown beard and moustache; close pleated ruff; black dress with high sleeves. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in. [286.]

Given to the University by Dr. Derham, President of St. John's College, in 1750, as 'a copy by Green, Junior'.

The identity of this portrait is now established by comparison with one of Thomas White at Sion College. That is a three-quarters length seated figure, holding fringed gloves and a book with clasps; the head, beard, cap and ruff, however, are exact. There

[1] Printed in Gutch, p. 879.

is another similar picture in the Council Chamber at Bristol. Dr. Derham was, no doubt, through the Merchant Taylors, officially connected with White's Foundation,—and that he was specially interested in pictures is proved by his care of the collection at St. John's College.

'Mr. Green the Painter' occurs constantly in the Vice-Chancellor's accounts from 1737 onwards as designer or engraver of the University Almanack. Several members of the family were employed, and John Green who engraved some portraits, among others one of William Derham, Canon of Windsor, the father of the President of St. John's, is probably the painter here called Green Junior.

82 KING JAMES I[1]

B. 1566; s. of Mary Queen of Scots and Henry Stewart, Earl of Darnley; succeeded to the English throne, 1603; visited Oxford and the Library in August 1605, and August 1614; d. 1625.

Bust, almost facing the spectator; brown hair, grey moustache and short beard, the chin bare; black hat with two gold buckles; full lace-edged ruff; orange-tawny doublet with jewelled buttons; blue ribbon of the order of the Garter with the lesser George. Canvas $25 \times 18\frac{3}{4}$ in. [181.]

Given to the University by Humphrey Bartholomew, of University College, in 1741.

83 LANCELOT ANDREWES

B. 1555; Fellow and then Master of Pembroke Hall, Cambridge; Dean of Westminster, 1601; Bishop of Chichester, 1605, of Ely, 1609, and of Winchester, 1619; d. 1626.

Bust, very slightly to r.; black cap with ear-flaps, grey moustache and thin tuft on chin; white ruff; rochet and black chimere. Canvas $19 \times 15\frac{3}{4}$ in. [29.]

Given to the University, according to the Register of Benefactions, by John Lamphire, M.D., Principal of Hart Hall, in 1675.

A note of the various effects received from Dr. Baylie by Vice-Chancellor Blandford, upon taking office in 1662, includes 'Bp. Andrew's picture'.

84 THE SAME

Half length, to r., looking downwards with eyes almost closed;

[1] The statue on the Schools' Tower put up, gilt, in 1619, was entirely re-made about 1878. Cf. Gutch, ii. 793; *Annals*, i. 353.

white moustache and narrow tuft on chin; black cap with ear-flaps; close white ruff; rochet; black chimere; inscribed above, LANC. ANDREWS EPISC. WINTONIENSIS, and below, IONATH. ANDREWS E COM. WIGORN D.D. Canvas 26 × 21 in. [42.]

Engraved by T. Tuck for G. P. Harding's *Portraits of the Deans of Westminster.*

Jonathan Andrews, donor of the portrait, has not so far been traced.

## 85 PIETRO PAOLO SARPI

B. 1552 in Venice; entered the order of *Servites*, 1565; opposed the policy of the Council of Trent; Counsellor in Theology and Jurisprudence to the Republic of Venice, 1607; attacked and wounded by adherents of the Papal party, Oct. 5, 1607; d. 1623.

Half length, to r., the head turned three-quarters towards the spectator; grey hair, moustache and short narrow tuft on chin, black circular patch on r. cheek close by the ear; small white collar and wristband; black gown; the r. hand holds a pen; inscribed PAULUS SARPIUS VENET[US], CONCILII TRIDENTINI EVISCERATOR. Canvas 30 × 25 in. [249.]

In the Register of Benefactions, under the year 1675, the gift of this portrait by Dr. John Lamphire, Principal of Hart Hall and Camden Professor of History, is recorded, 'Dono dedit Pauli Sarpii Veneti Servitae Picturam talem quam Originalem seu Archetypon vocamus.'

A portrait apparently very similar to this was sent from Venice by Sir Henry Wotton as a present to Dr. Samuel Collins, Provost of King's College, Cambridge, in 1638. Wotton describes it as 'a true picture . . which was first taken by a painter whom I sent to him from my house, then neighbouring his monastery—' probably in 1607, in which year two pictures are mentioned in his correspondence, one in September, the other, with the scar, in December. Wotton himself invented the title.[1]

A similar picture without the inscription is in the possession of Mr. Witchell at Derby, reproduced in the *Connoisseur* for May 1910.

[1] See for more details concerning Sarpi's portraits L. Pearsall Smith, *Life and Letters of Sir Henry Wotton*, appendix, and *Notes and Queries*, tenth Ser., iii. 201 and ix. 172. Mr. Pearsall Smith has suggested that the painter alluded to by Wotton may possibly be his secretary Bilford, who was recommended to Prince Henry as a portrait-painter in 1611.—*Life and Letters*, i. 118, 119, and Calendar of Venetian State Papers under Aug. 25, 1607.

86 JOHN SPEED

B. 1552 (?); historian and antiquary; foundation member of the Society of Antiquaries; published *History of Great Britain*, 1611; d. 1629.

Bust, very slightly to r.; black broad-brimmed high-crowned hat; short white beard and moustache; white manifold ruff; open beneath the chin, black gown and fur tippet; inscribed IO SPEED; painted in an oval spandrel. Canvas 30 × 25 in. [402.]

In Wood's manuscript list, 1679.

Apparently a copy of the head from a three-quarters length memorial portrait engraved by Solomon Savery, where Speed is sitting to r. at a table, holding compasses in l. hand, the r. resting on the arm of his wooden arm-chair. The print is inscribed with a record of his attainments and the date of his death, July 28, 1629. It is prefixed to the third edition of Speed's *History of England*, 1632.

87 RICHARD WIGHTWICK *W. Sonmans.*

B. 1547 (?); educated at Balliol College; M.A. 1583; Rector of Albury, Oxon., 1595, and East Ilsley, Berks., 1607; a benefactor of Abingdon School; one of the Founders of Pembroke College, 1624; d. 1629.

Three-quarters length, standing to l., the head turned towards the spectator; black skull-cap; white beard and moustache; very small ruff and cuffs; black gown; his l. hand touches breast, his r. holds book on table; shields of arms above, to l. of Pembroke College, to r. of Whitewick of Marleston; dark background. Canvas 47 × 36. [358.]

One of the series of Founders painted in 1670. (See note to No. 1.)

88 THOMAS JAMES

*Attributed to Gilbert Jackson.*

B. 1573 (?); Fellow of New College, 1593; a collector and cataloguer of MSS., appointed first Librarian of the Bodleian by the Founder, 1602–20; D.D. 1614; produced the first Catalogue, 1605; d. 1629.

Three-quarters length, standing almost facing the spectator; black cap with ear-flaps; grey beard and moustache; small white ruff; black gown; white cuffs; the l. hand raises small red-covered book, the r. hangs by side holding gloves; inscribed below: D. THOMAS JAMES S. T. P. PROTOBIBLIOTHECARIUS PRIMUS POST 20 ANNOS OFFICIUM SPONTE DEPOSUIT MENSE MAIO MDCXX. Canvas 47 × 37 in. [330.] In Hearne's manuscript list, 1705.

## 89 WILLIAM HERBERT, EARL OF PEMBROKE

B. 1580; eldest son of Henry Herbert, second earl, and Mary Sidney; educated at New College; succeeded as third earl, 1601; K.G. 1603; with the King in Oxford, 1605; Lord Chamberlain, 1615; Chancellor of the University, 1617; Benefactor to the Bodleian Library; gave his name to Pembroke College; d. 1630.

Whole length, standing three-quarters to r.; dark brown hair, moustache and peaked beard; deep falling ruff; black cloak, doublet, breeches, and stockings; gold sword-belt; buff shoes with large black rosettes; an oval gold ornament (probably the lesser George of the Garter) is suspended from a green ribbon round his neck; his r. hand holds chamberlain's wand, his l. gloves; hat on table to r.; red curtain background. Canvas 86 × 50 in. [103.]

In the possession of the University before 1705.[1]

Sir George Scharf notes a similar picture at Hardwick.

Oxford Exhibition of Historical Portraits, 1905, No. 2.

## 90 THE SAME

*Hubert Le Sueur.*

Statue, bronze, whole length, life size; the head turned slightly to r.; short hair; pointed beard and moustache; deep lace-edged collar; cuirass, the metal plates chased in a running arabesque design; thigh armour in front, strapped on over full breeches; high boots and spurs, the wheel however missing; double sword-belt; scarf over r. shoulder; Garter on knee; the r. hand extended holds baton; the l. on hip.

Marble pedestal inscribed: GULIELMUS PEMBROCHIAE COMES REGNANTIBUS JACOBO ET CAROLO PRIMIS HOSPITII REGII CAMERARIUS ET SENESCHALLUS ACADEMIAE OXONIENSIS CANCELLARIUS MUNIFICENTISSIMUS.

HANC PATRUI SUI MAGNI EFFIGIEM AD FORMAM QUAM FINXIT PETRUS PAULUS RUBENS AERE FUSO EXPRESSAM ACADEMIAE OXONIENSIS D.D.
THOMAS PEMBROCHIAE ET MONTGOM.
COMES HONORUM ET VIRTUTUM HAERES
A.D. M DCC XXIII

This statue was made from the design of Rubens for the Earl of Pembroke, and was originally placed in the outer court at Wilton. The story of its removal to Oxford in 1723 is told in a footnote to a Poem on the Bodleian Library by John Walters of Jesus College,

[1] Perhaps an early nineteenth-century copy of an older picture.

published in 1780. It rests, the author declares, on nothing but report, but may well be true; it is as follows: 'Two gentlemen of rank in the University dined at Lord Pembroke's. The earl was assiduous in shewing them the curiosities of Wilton-house. This statue of his great ancestor was then of the number. The noble owner hinted to them his intention of sending it a present to Oxford. One of the doctors,.. willing to confirm his lordship in so generous a design, proposed to carry the head, which is taken off and fastened on at pleasure, with them in the chariot lest it should be injured by a rougher mode of conveyance. Accordingly the head set out that very day for Oxford, where it was soon after joined by its *corps de reserve*.'

The figure has since stood under the tower built by the third Earl, and is said to weigh 1,600 lb.[1]

The Vice-Chancellor's accounts for 1723 show two items:

| | |
|---|---|
| Paid expenses about Lord Pembroke's statue | £4 16 |
| Paid for iron worke round the Earle of Pembroke's statue | £3 2 6 |

## 91 THE SAME

*H. le Sueur.*

Terra cotta head, gilt; short hair, moustache and pointed beard.

## 92 FREDERICK V, ELECTOR PALATINE KING OF BOHEMIA

*Dindorf.*

B. 1596; son of Frederick and Louisa Juliana, daughter of William, Prince of Orange; K.G. 1612; m. Elizabeth, daughter of King James I, 1613; elected King of Bohemia, 1619; d. 1632.

Bust, slightly to r.; dark hair, slight moustache; narrow pointed beard; lace-edged falling ruff; in armour studded with gold rivets; light blue ribbon of the Garter across breast; dark background. Panel 23 × 18 in. [422.]

Bequeathed by Dr. Rawlinson in 1755, and placed in the Library in 1757. (*Now placed with the Sutherland Collection.*)

## 93 THOMAS ALLEN

*Copy by George Huddesford.*

B. 1542 (?); Fellow of Trinity College, 1565; migrated to Gloucester Hall; a distinguished mathematician, antiquary, and collector; part of his library passed to the Bodleian; d. 1632.

[1] See also Hearne's Collections, viii. 67–8.

Bust, slightly to r.; bald head, white beard and moustache; large white pleated ruff; black dress buttoned down the front; inscribed [AETA]TIS 87, 1633. Pastel 20 × 16 in. [30.]

A paper pasted on the back of frame bears the inscription: 'E Tab in Aedibus Praesidentis Coll: Trin: Creta, delineavit Geo: Huddesford, Coll: Nov: So: Anno Dom. 1770, who gave it to the University in that year.

Aubrey (*Lives*, i. 27) states that the original portrait was painted at the request of Dr. Kettel, President of Trinity College, 1599–1643.

## 94 RICHARD WESTON, EARL OF PORTLAND.

B. 1577; knighted, 1603; employed on diplomatic missions on behalf of the Palatinate, 1620; Chancellor of the Exchequer, 1621; Lord High Treasurer, 1628; K.G. 1630; created Earl of Portland, 1633; d. 1635.

Bust, slightly to r.; very fat face; short, fair curly hair; moustache and pointed beard; full ruff; brown dress over red under-garment, which shows in a triangle below the ruff; Garter ribbon hanging round neck, the badge not seen. Canvas 20 × 16 in. [41.]

Given to the University by John Peirce of Denton near Cuddesdon, who died Nov. 18, 1670.

This portrait has previously been called Jerome Weston, the son of Richard. But his face, though bearing a strong resemblance to his father, is rather more finely cut, and the growth of the moustache according to engraved portraits of him is different. No. 94 resembles the head in the three-quarters length engraved for Harding, 'after the original by Vandyke in the collection of the Earl of Verulam.' Richard Weston, moreover, but not Jerome, was a K.G. The head is rightly named in a manuscript list of Dr. Ducarel's written in 1740.[1]

## 95 RICHARD SIBBES

B. 1577; Scholar and Fellow of St. John's College, Cambridge; M.A. 1602; Master of St. Catherine's Hall, 1626; D.D.; author of *Meditations*; d. 1635.

Half length, almost facing the spectator; conical black cap turned up round the edge with white pointed lace; dark hair, grey moustache and pointed beard; square falling collar, turned-back

[1] MS. Gough, Misc. Antiq. 3.

cuffs; black dress; the r. hand holds small red book, a finger between the leaves; painted in an oval spandrel. Canvas 30 × 25 in. [244.]

In the Gallery in 1806.

A similar head, but in a ruff, was engraved by Wil. Marshall, about 1634.

## 96 BEN JONSON[1]

B. 1573; educated at St. John's College, Cambridge; M.A. Oxford, 1619; the dramatist; d. 1637.

Bust, facing the spectator; dark hair, brown moustache and closely cropped beard; white collar; black doublet. Canvas oval 29 × 24 in. [134.]

Given to the University by Dr. George Clarke in 1732. The portrait, originally a head only, has been enlarged to its present dimensions.

Engraved in a round and sold by Thomas Bakewell.

## 97 SIR HENRY WOTTON

B. 1568; educated at New College, 1584; knighted, 1604; Ambassador to Venice and employed on diplomatic missions, 1604–24; Provost of Eton, 1624; d. 1639.

Half length, standing three-quarters to r.; grey hair, light brown moustache and short beard; pleated ruff; black dress and cloak lined with brown fur; his l. hand holds a fold of his cloak, his r. a book resting on a table to l.; dark background; inscribed AETATIS SUAE 52 A° 1620. Canvas 39 × 32½ in. [223.]

Given to the University by Edward Stanley, 1780, and at that time attributed to Alessandro Varotari (b. 1590; worked in Venice, 1614; d. 1650).[2]

Engraved in Lodge's *Portraits*, v, No. 93.

Oxford Exhibition of Historical Portraits, 1905, No. 18*.

## 98 THOMAS WENTWORTH, EARL OF STRAFFORD

*After Sir A. Vandyck.*

B. 1593; educated at St. John's College, Cambridge; knighted, 1611; created Viscount Wentworth, 1628; Lord Lieutenant of

[1] In Gutch's *Catalogue* two portraits of Jonson are enumerated; the other is described 'as Ben. Johnson the Comedian: . . . Kit Kat'; one was in the Ashmolean Museum in 1722.

[2] Public Orator's speech on presenting Edward Stanley for the hon. degree of D.C.L., preserved in the Archives.

Ireland and Earl of Strafford, 1640; for a time chief adviser to Charles I; attainted by the Parliament, and executed, 1641.

Three-quarters length, standing three-quarters to l.; short dark hair, brown moustache and tuft on chin; white collar; in full armour; the l. hand rests on hilt of sword, the r. holds baton; dull red curtain background. Canvas 50 × 40 in. [123.]

A tablet on the frame is inscribed THO$^{S}$ EARLE OF STRAFFORD L$^{D}$ LIEUTENANT OF IRELAND. D. D. HEN. CHEERE, STATUAR: 1734.

The Vice-Chancellor's accounts for 1734 show an item 'Paid for a frame for Lord Strafford's Picture and carriage, £5 . 10'.

It appears to be based upon the portrait with a dog by Van Dyck in the possession of Earl Fitzwilliam. The accessories are different.

## 99 GALILEO

B. 1564 at Pisa; spent his life in scientific, and especially in astronomical, study and discovery; the champion of the Copernican system; d. at Ascetri, 1642.

Half length, slightly to l.; face deeply lined; grey hair, moustache and beard; square white collar, white cuffs; dark dress; his r. hand grasps end of a telescope; inscribed to l., GALILÆ$^{O}$ GALILÆI. Canvas 30 × 25 in. [210.]

A version of the portrait of which another was engraved by Pietro Bottellini, marked 'Passignano dipinse — Il quadro originale essiste nella galleria di S.A. Principe Poniatowski'.

This portrait was sent expressly from Italy and given to the University in April 1661, by Vincenzio Viviani, who at the ag of eighteen in 1639 came to live with Galileo and remained with him till the end, 'the last disciple and biographer of the master.' He erected the first public monument to him in 1693, and left by will money and directions for raising the tomb in Sante Croce, Florence. Viviani d. 1703.

Engraved by Thomas Bakewell.

## 100 JOHN BAINBRIDGE

B. 1582; educated at Emmanuel College; M.D. 1614; first Savilian Professor of Astronomy at Oxford, 1621; d. 1643.

Half length, to r.; long fair hair falling over shoulders and forehead; grey moustache, and short beard; lace-edged wide collar and turned-back cuffs; doctor's black gown; his r. hand holds small volume, the cover sprinkled with stars, a forefinger between the leaves. Canvas 30 × 25 in. [236.]

Bequeathed to the University by the subject, and received in 1648.

## 101 LUCIUS CARY, VISCOUNT FALKLAND

B. 1610 (?); educated at Trinity College, Dublin; Viscount Falkland, 1633; Secretary of State, 1642; made his house at Great Tew a resort of lettered and learned men, especially from Oxford; sought death fighting on the royalist side at the first Battle of Newbury, 1643.

Half length, slightly to r.; fair hair falling to shoulders, very slight moustache; falling collar with tassels; black dress; his l. hand spread open on his breast; dark background. Canvas 29½ × 24½ in. [130.]

This portrait is probably the one formerly thought to be that of Edward Benlowes [1] mentioned in Wood's manuscript list of pictures in the Gallery in 1679. The identification with Falkland is due to Mr. T. W. Jackson, and is based upon the likeness between it and that owned by Lord Arundell of Wardour.

Oxford Exhibition of Historical Portraits, 1905, No. 31*.

## 102 UNKNOWN CAVALIER

*School of Sir Anthony Van Dyck.*

Bust, three-quarters to r.; fair hair, falling over shoulders; slight moustache; broad lace collar; black dress slashed with white; dark background. Canvas 29 × 24 in. [171.]

Oxford Exhibition of Historical Portraits, 1905, No. 131*.

Many names have been suggested for this portrait. To the present cataloguer it seems to bear most resemblance to one of Henry Jermyn, Earl of St. Albans, painted as a young man and ascribed to Van Dyck, at Rushbrooke.[2] In the general character of the face, the features, growth of hair, and in the dress, there are points of likeness; but the Rushbrooke picture exhibits a man certainly some years younger than the Bodleian head. This is probably the portrait bought with one of Elizabeth, Princess Palatine, for 9/-, at Thomas Rawlinson's sale in 1734,[3] and given to the Gallery by Dr. Rawlinson in that year as one of Lucius Cary,

[1] The portrait of Benlowes in the library of St. John's College, Cambridge, is difficult to examine, but the engraved head prefixed to his poems, though showing some resemblances, is very distinctly a different person from No. 101. The Cambridge picture is stated to be signed and dated, S. Walter, 1650.

[2] Reproduced as the frontispiece to the *History of St. James's Square*, by A. I. Dasent, 1895. I owe this suggestion to Mr. T. W. Jackson.

[3] Rawl. MS. C. 937, fol. 100, and Catalogue of Sales, *Crynes*, 808.

Lord Falkland—the identity being no doubt based upon the similarity it displays, especially in the slashed dress, with the Falkland in the Clarendon Gallery.

103 WILLIAM LAUD

*? H. Le Sueur.*

B. 1573; Fellow of St. John's College, 1593; President, 1611; Bishop of London, 1628; Archbishop of Canterbury, 1633; Chancellor of the University, 1630–41; codified the Statutes of the University, 1636; beheaded, 1645.

Terra-cotta head, gilt; shortish hair, moustache, and pointed tuft on chin.

The Vice-Chancellor's accounts for 1734 show an item 'paid for two Bustos of Abp. Laud, £2 . 10'.

A similar head, lead, gilt, is in the Library of St. John's College, dated 1635.

104 THE SAME

*Copy from Sir Anthony Van Dyck.*

Three-quarters length, standing slightly to l.; grey hair, moustache and tuft on chin; black square cap; narrow pleated ruff; rochet and black chimere; his r. hand rests on a pedestal, his l. at his side; architectural and curtain background, inscribed with name and titles of subject and EX DONO NEPOTIS SUI D. JÕHIS ROBINSON EQUITIS ET BARONETTI ET TURRIS REGALIS LONDINEÑIS LOCUM TENENTIS 1674. Canvas 51 × 39½ in. [77.]

In the accounts for 1674 occurs a payment 'to Dr. Yate for the case and portage' of this picture, 11/-.

Oxford Exhibition of Historical Portraits, 1905, No. 36.

105 THE SAME

Bust, almost facing the spectator; black cap, white hair; grey moustache and tuft on chin; black chimere over rochet, with a frill round the neck held in by a black band. Panel 11½ × 9¾ in. [325.]

106 FREDERICK HENRY, PRINCE OF ORANGE NASSAU

B. 1584 at Delft, son of William I of Orange Nassau and Louise de Coligny; grandfather of William III of England, stadtholder, 1625, in succession to Prince Maurice; d. 1647.

Bust, to r., the head turned three-quarters towards the spectator; dark curly hair; slight grey moustache, and tuft on chin; white collar with broad edging of lace; in full armour studded with gold rivets; red sash, worked with a floral pattern in silver and with a silver edging, passing over the r. shoulder. Panel 17 × 12 in. [35.]

Formerly called Maurice of Nassau and given as such to the University by Dr. Rawlinson in 1750.

A somewhat similar portrait but less aged, by J. A. Ravesteyn, is at Longford Castle. Another with the name appeared at Messrs. Shepherds' in 1910.

## 107 UNKNOWN MAN. ?PATRICK RUTHVEN

Bust, three-quarters to r., the head turned three-quarters towards the spectator; long greyish hair covering the ears, a thin lock falling forward over the brow; grey moustache, the ends turned up, and narrow tuft on chin; broad lace collar; in steel armour with gold rivets; wide red sash, embroidered and fringed with silver, across breast from r. shoulder. Panel 17 × 13½ in. [37.]

This portrait has been given the name of Patrick Ruthven, Earl of Brentford, which appears in Hearne's manuscript list of 1705. But it does not much resemble either engravings of that personage or the contemporary whole-length painting, dated 1623, at Skokloster Castle in Sweden, of which Dr. Cederström has been kind enough to provide a photograph, and which he has compared with a photograph of No. 107. On the other hand a comparison with No. 106 reveals a great similarity in size, handling, and costume, which suggests that it is a fellow portrait to that of Frederick Henry—perhaps a brother general. It may have been bought by Dr. Rawlinson with No. 106, and have come to the Gallery unidentified after his death. If this surmise is correct the portrait of Ruthven must have perished. Hearne and Gutch record a long inscription upon it which is nowhere to be found now.

## 108 KING CHARLES I

*Ascribed to Hubert le Sueur.*

B. 1600, second son of King James I and Anne of Denmark; succeeded to the throne, 1625; married Henrietta Maria of France, 1625; visited Oxford, 1636; occupied the city, 1642–6: beheaded, 1649.

Bronze bust, the head facing the spectator; long hair; moustache

and pointed beard; deep turned-down collar; in armour, lion heads on each shoulder; Garter ribbon in *écharpe* over l. shoulder from which hangs the lesser George; on low pedestal of black marble.

Given to the University by Archbishop Laud in 1636, when 'Mr. Edgerlie the carrier' was paid £2 . 5 . 2 for bringing 'my Lord of Cant. his bookes, coynes and the King's Statua'. In the Vice-Chancellor's accounts for 1641 occurs the entry 'To Mr. Jackson for makeing the nest of the King's picture in the Librarie, £6'. Again in 1661 £1 . 12 . 6 was paid 'for polishing ye rust from ye King's Picture and setting it up againe in the Librarie'. In August 1636 the Public Orator thanked the King for the recently revised statutes, endowments, and for the gift of the King's Statue to the University by Archbishop Laud'.

In a bill of Hubert Le Sueur assigned to 1636, after several items concerning 'his majesty's image' is the following which may refer to this bust: 'For reforming a brass head and making for it a foot of black marble . . .' (signed) Praxiteles; Le Sueur.[1]

In Loggan's print of the Arts end of the Bodleian published, 1674, this bust is to be seen at the entrance of Duke Humphrey's Library; the one of Bodley is perhaps faintly indicated but not as now opposite that of the King.

109 THE SAME

*After Sir A. Van Dyck.*

Bust, to r.; long dark hair, moustache and slight pointed beard; white collar; in armour, the lesser George upon a chain round neck. Panel $11\frac{1}{2} \times 9\frac{1}{4}$ in. [36.]

Probably the portrait bequeathed by Dr. Rawlinson in 1755, described in Register C as a small picture.

110 THE SAME

*After Sir A. Van Dyck.*

Bust, slightly to r.; long dark hair, moustache and pointed beard; white collar; in armour; the lesser George hangs from a gold chain round neck. Canvas 24 × 20 in. [178.]

Probably the portrait, with those of Queen Henrietta Maria and Prince Henry of Wales, given by Humphrey Bartholomew of University College, in 1741.

[1] *Calendar of State Papers, Domestic*, 1636–7, p. 325. A marble bust inscribed Hubertus Le Sueur Faciebat. 1631 at the Victoria and Albert Museum, seems to be the original upon which No. 108 and a similar one at the National Portrait Gallery are based.

111 THE SAME

*Copy by Maria Prince after Van Dyck.*

Bust, in profile to r.; long brown hair falling over shoulders, moustache, narrow beard; broad white lace collar, blue dress; gilt background. With verses in gold from St. Matthew xii and Lament. v. 16 underneath the portrait. Pastel 14 × 10. [371.]

Given to the University by Miss Maria Prince in 1722 'a seipsa siccis (uti loquuntur) coloribus depictas', with a companion head of Christ.

112 HUGO GROTIUS (?)

*Jan. Anth. Ravesteyn.*

B. 1583 at Delft; educated at the University of Leyden; began his scholar's life by editing Martianus Capella at 17; appointed Historiographer to the United Provinces, 1603; visited England, 1613; imprisoned for opposition to Prince Maurice, 1618; escaped and lived in the Spanish Netherlands, Paris, and Sweden; d. 1645.

Bust, to r.; the head turned three-quarters to l.; brown hair touched with grey; slight brown moustache and beard; brown and gold dress; inscribed HUGO GROTIUS SYNDICUS ROTHERODAMENSIS. Panel 18 × 14 in. [32.]

Given to the University by Dr. Walter Charleton in 1674. The gift is recorded in the Register of Benefactions as follows: 'Gualterus Charleton M.D. Collegii Medicorum Lond. Socius et Serenissimi Caroli 2. Medicus Ordinarius, Clarissimi viri Hugonis Grotii Picturam Hugonis ipsius jussu (cùm Legatione ad Car. I fungeretur) delineatam in gratiam D. Theodori Mayerni Equitis et dicti Regis Archiatrorum Comitis, almae Matri suae Academiae Oxoniensi in Bibliothecā Publicā Bodleianā asservandam dono dedit.'

Dr. Riemsdijk ascribes this painting to J. A. Ravesteyn; he is of opinion that neither this nor the other portrait No. 113, hitherto called Grotius, represents the great scholar. Dr. Hofstede de Groot, however, thinks that this panel is correctly described.

113 UNKNOWN MAN, CALLED HUGO GROTIUS

Bust, to l.; the head turned three-quarters towards the spectator; brown hair; small pointed beard and moustache; white pleated

ruff; dark dress; inscribed to r. HUGO GROTIUS Canvas, oval, $22\frac{1}{2} \times 17\frac{1}{4}$ in. [31.]

Given to the University by Dr. George Clarke in 1727 and entered in the Register of Benefactions as 'manu inclytissimi Pictoris Miereveld adumbratum'.

## 114 RICHARD TOMLINS

*Marcus Ghceraerts.*

B. 1564 (?); described in documents preserved in the University Archives sometimes as 'of Westminster, gent.', but in 1628 'of Richmond Surrey Esq.'; founded the Anatomy lecture in the University, 1623, and further endowed it in 1638; benefactor to Richmond by will dated March 23, 1649; d. (?) 1650.

Three-quarters length, standing to r.; white and gold embroidered skull cap; slight white pointed beard and moustache; white manifold ruff with two tassels; white cuffs; black doublet and trunk hose; the l. hand hanging by side holds gold-embroidered gloves; the r. arm rests on pale red velvet-covered table, on which lies his high-crowned black hat; above to r., shield of arms; inscribed above, RIC TOMLYNS ARMIG., and below ANNO DOM. 1628 AETATIS SUAE 64; pale red silk curtain to l. Panel 44 × 33 in. [67.]

On the black frame are the words PII FUNDATORIS EFFIGIES VIVA: DOMINE COGNOVISTI ME. PSAL. 139.

This portrait, no doubt a bequest, first appears in the Catalogue of 1759. Sir G. Scharf notes it as a good specimen of Gheeraerts' work.

## 115 FRANCIS LORD COTTINGTON

*After P. van Somer.*[1]

B. 1578 (?); Chancellor of the Exchequer, 1629; Ambassador to Spain, 1629–31; created Baron Cottington, 1631; joined Charles I at Oxford, 1643; d. 1652.

Bust, facing the spectator; brown hair, moustache and pointed beard; falling lace-edged ruff; dark dress; red curtain background. Panel $17\frac{1}{4} \times 12$ in. [38.]

In the gallery in 1759.

This appears to have been cut down from a larger picture, but is described as 'a Head' by Gutch in 1795.

[1] This head somewhat resembles the whole-length portrait by Van Somer, but in that picture the growth of hair is different, and a square collar is worn, not a ruff.

116 JOHN ROUSE

B. 1574; educated at Balliol College; Fellow of Oriel College, 1600; Bodley's Librarian, 1620; refused to lend books to Charles I; resisted the Parliamentarian Vice-Chancellor who desired to pillage Sir Thomas Bodley's chest in 1648; a friend of Milton; d. 1652.

Three-quarters length, standing three-quarters to r.; fair hair, slight moustache and small pointed beard; square collar with hanging tassels and turned-back white cuffs; black dress; the l. hand holds scroll; the r. a book, the arm resting on folio volume on red covered table; inscribed below: D. JOHANNES ROUSE A.M. PROTOBIBLIOTHECARIUS ELECTUS MENSE MAIO MDCXX OBIIT MENSE APRILE MDCLII. 47 × 37 in. [329.]

No. 35 in Hearne's manuscript list of 1705.

117 JOHN TAYLOR *John Taylor.*

B. 1580; served in the navy, 1596; afterwards a Thames waterman, and wrote squibs and verses on the royalist side; visited the Court of Bohemia, 1620, Oxford, 1625 and 1642; known as 'The Water Poet'; d. 1653.

Bust, facing the spectator, the head turned slightly to l.; grey hair falling to shoulders, moustache and tuft on chin; black skull-cap; falling collar; black dress; dark brown background; signed JOH. TAYLOR PINXIT 1655. Canvas 29 × 23½ in. [145.]

A posthumous portrait given to the University by the painter, who was a nephew of the subject, with his own picture.

Engraved for Harding's *Biographical Mirrour*, 1796, ii. 20.

Exhibition of National Portraits, 1866, No. 758; Oxford Exhibition of Historical Portraits, 1905, No. 56.

118 JOHN SELDEN

*Ascribed to Sir P. Lely.*

B. 1584; educated at Hart Hall; M.P. for the University in the Long Parliament; member of the Committee to hear appeals from the Parliamentary Visitors; a great scholar and writer on legal, historical, classical, and oriental subjects; benefactor to the Bodleian Library; d. 1654.

Three-quarters length, seated three-quarters to r.; brown hair falling to shoulders; slight moustache; falling collar; dark drapery over black dress; white shirt showing at wrists; both hands before him; dark background. Canvas 40½ × 30½ in. [372.]

Concerning this portrait Hearne writes, May 17, 1708: 'Yesterday was placed in the Publick Library an excell^t Picture of Mr. Selden,

purchas'd by y^e^ University : 'tis put in his Library and y^e^ old one w^ch^ was there before is remov'd into y^e^ Gallery.'

The Vice-Chancellor's accounts for this year show an item : 'Paid for Mr. Selden's Picture to put in y^e^ Library £21 . 10.'

Engraved in Lodge's *Portraits*, vii, No. 126, and by Vertue in 1725.

Exhibition of National Portraits, 1866, No. 616; Oxford Exhibition of Historical Portraits, 1905, No. 55*.

119 THE SAME

*Ascribed to Sir P. Lely.*

Bust, to l., the head turned towards the spectator ; long curly brown hair; clean-shaven face ; crumpled collar ; dark dress. Canvas oval, in square frame, 22½ × 18 in. [380.]

Gutch, in describing in 1795 the Selden end of the Library and the tablet recording his benefaction, adds 'near this inscription is the Portrait of Mr. Selden by Sir P. Lely, oval'.

Engraved by Faber.

120 THE SAME

Another copy of 119. Canvas oval 20½ × 16¼ in. [40.]

It is of this last version, probably, already referred to above, that Hearne writes in his List in 1708 : ''Twas lately removed into the Gallery out of that part of the Library where his Books are plac'd, and in the room of it is put another far better, drawn by Sir Peter Lilly.'[1]

121 JEAN LOUIS GUEZ DE BALZAC (?)

B. 1594 at Angoulême; man of letters ; member of the French Academy, 1634; d. 1654.

Bust, very slightly to r., the head leaning to r. and supported on the l. hand, the forefinger raised to the temple ; long brown hair falling over shoulders ; moustache and tuft on chin ; broad white collar and turned-back cuffs edged with lace ; dark fur-bordered dress ; ring on last finger of l. hand. Canvas 19 × 12 in. [39.]

In the Gallery before 1759. It is quite unlike a head of Balzac in Perrault's *Hommes Illustres*, 1696, engraved by Jacques Lubin.

[1] There is another type of portrait of Selden where the nose appears more aquiline and the face longer, which is represented by examples in the Ashmolean Museum and the National Portrait Gallery. The earliest engravings resemble this type. It is difficult, however, to disregard the authenticity of the Bodleian portraits. Cf. Hearne, *Collections*, ii. 109 and *Letter containing an account of some Antiquities between Windsor and Oxford*, 32.

122 PIERRE GASSENDI

B. 1595 at Champtercier in Provence; philosopher and astronomer; published *Institutio Astronomica*, 1647; d. in Paris, 1655.

Bust, three-quarters to l.; black skull cap; white hair; moustache and tuft on chin; white square collar with tassels; black gown. Oil painting on copper, $9 \times 6\frac{1}{2}$ in. [167.]

Bequeathed to the University by Dr. Rawlinson, and received in 1757.

123 SIR THEODORE TURQUET DE MAYERNE

*J. Wollaston.*

B. 1573 at Mayerne near Geneva; M.D. at Montpellier, 1597; came to England, 1603; Court physician; M.D. at Oxford, 1606; knighted, 1624; an original and learned writer on medical subjects; d. 1655.

Bust, three-quarters to l.; black skull cap; grey moustache and beard; white collar; dark velvet gown with gold frogs across chest; thick rope-like girdle round waist; painted in an oval spandrel; inscribed on back, J. W. 1734. Canvas $30 \times 25$ in. [250.]

Given to the University by Humphrey Bartholomew of University College in 1735; one of the series of eight doctors copied for the purpose, presented together. The head resembles the portrait in the collection of the Royal College of Physicians.

124 WILLIAM FREKE

B. 1605; educated at St. Mary Hall; 'in brotherly love he lived in inseparate property with his brother Rafe till death, being joint Lord with his brother Rafe of the mannour of Hannington . . . as left by his father S^r^ Thomas.' He gave a collection of coins to the 'Schooles in Oxon'[1]; d. 1656.

Half length, to l., the head turned to the spectator; black hair curling to neck; thick moustache, slight tuft on lower lip; plain square collar with two small tassels; turned-back cuffs; dull green coat buttoned in front and covered with a pattern of black knots; outer sleeves of the same, showing full white sleeves beneath; from white string round neck hangs a jewel—a conical stone set in gold; inscribed to r. AETATIS 40, 1645. Canvas $32 \times 26$ in. [403.]

[1] See a Pedigree of the Freke family, begun by Ralph Freke, the brother of William, who died in 1684, aged 88, printed from a MS. in the possession of descendants, in the *Ancestor*, No. 10, pp. 179–213. For once Gutch errs in identifying this William Freke with a gentleman-commoner of Wadham. The portrait has long been anonymous.

A portrait of William Freke is mentioned by Wood hanging within the walls of the Tower near the inscription, now vanished, recording his gift of coins, which ran as follows: ARCHIVA NUMMARIA A RADULPHO & GULIELMO FREKE DE HANNINGTON IN AGRO WILTON (D. THOMAE, EQUITIS AURATI, FILIIS) NATIVITATE ET IN ACADEMIAM CHARITATE FRATRIBUS GERMANIS CONDITA AN D'NI 1657.

125 JAMES USSHER

*William Fletcher.*

B. 1581; educated at Trinity College, Dublin; Fellow, 1599; M.A., 1601; Chancellor of St. Patrick's, 1605; Archbishop of Armagh, 1625; Bishop of Carlisle, 1642; at Oxford, 1642–5; d. 1656.

Half length, seated three-quarters to r.; grey hair, moustache and slight beard; black skull-cap; pleated ruff; black dress; his r. hand holds a pen, his l. rests upon a pile of books which lie with an inkstand and papers on a table before him; greenish-grey background; inscribed IACOBUS VSSERIUS EPISC. ARMACHANUS, AETATIS SUAE 64. A. 1644. Canvas 36 × 30 in. [313.]

In the accounts of 1644–5 occurs the following entry, which refers to this portrait: 'To Horne, Executor of the last will and Testament of William Fletcher y^e^ Painter, for my Lord Primate's Picture allow^d^ and agreed upon by Mr. Vice-Chanc. & all y^e^ Curators at y^e^ last Library accompts £2. 0. 0.'

Another note written by John Rous, Bodley's Librarian at the time, adds, 'The picture is in the closet, and yf I be not deceived is as good a piece for resemblance as hath ben made by any man. And that was the opinion of the 2 reverend Judges of Irland.'[1]

Oxford Exhibition of Historical Portraits, 1905, No. 58.

126 WILLIAM HARVEY

*Ascribed to J. Wollaston.*

B. 1578; studied at Caius College, Cambridge, and Padua; discovered the circulation of the blood; with Charles I at Oxford, M.D. 1642; Warden of Merton College, 1645; d. 1657.

Bust, three-quarters to l.; long grey hair, brushed back off forehead, grey moustache, and tuft on chin; face deeply lined; white collar with tassel; black gown; painted in an oval spandrel. Canvas 30 × 25 in. [215.]

Given to the University by Humphrey Bartholomew of University College in 1735, in his set of eight doctors.

This portrait is similar, but not exactly so, to a mezzotint by M^c^Ardell.

[1] See Dr. Macray's *Annals of the Bodleian Library*, p. 100 f.

127 SIR KENELM DIGBY

B. 1603; educated at Gloucester Hall and pupil of Thomas Allen: knighted, 1623; defeated, as a private adventurer, the French and Spanish fleet in 1628; Chancellor to Queen Henrietta Maria, 1644; F.R.S.; a scholar in many fields of learning; a collector of MSS.; benefactor to the Bodleian; d. 1665.

The younger portrait.

Half length, slightly to r.; short dark-brown bushy hair; slight moustache; broad lace collar with tassels; black and white slashed doublet with epaulettes, dark cape over the l. shoulder. Canvas 29 × 24 in. [124.]

The type of the miniature by Peter Oliver in the possession of Mr. Wingfield Digby.[1]

128 THE SAME

An older portrait.

Three-quarters length, three-quarters to l.; smooth lank brown hair; head partly bald; brown moustache and thin beard; narrow white collar and shirt cuffs; full dark cloak; the r. hand raised to chest; to l. an armillary sphere on a table. Canvas 44½ × 32½ in. [111.]

Resembles the portrait by Van Dyck in the possession of Lord Sackville. Engraved by R. Cooper; Lodge's *Portraits*, No. 136.

129 THE SAME

Another copy, with the sphere. Canvas 39 × 34 in. [404.] (*In Bodley MS. room.*)

130 THE SAME

Another very poor copy on a smaller scale, sphere not seen, inscribed KENELMUS DIGBEIUS EQUES AURATUS. Canvas 30 × 25 in. [310.]

It seems to be impossible to decide satisfactorily upon the provenance of these various portraits. One was given by the learned woollen-draper of London—the friend of Swift and Arbuthnot—William Pate, in 1692. This, described by Gutch as a half length by Van Dyck, was placed in the library. In 1760 a second portrait is mentioned among pictures in the Gallery. In 1780

[1] Plate VII of the Illustrated Edition of *Catalogue of the Burlington Fine Art Club Exhibition of Portrait Miniatures, 1889*. The companion portrait of Digby's wife is dated 1633.

Edward Stanley gave another, also dignified by the name of Van Dyck; and in Gutch's *Catalogue*, 1795, yet another copy is enumerated, by 'Gerard Zoust,' making four in all. Besides the Digby[1], Stanley presented two other portraits—the Wotton, and one of the three pictures of Erasmus, and the Register D. (p. 40) records the placing of these 'three fine pictures in the Gallery'. Dr. Macray considers the biggest of the four Digby canvases [No. 128] to be Stanley's gift. If this is a correct assumption, the portrait of him as a young man (No. 127) would have come to us from Pate, and this seems likely from the appearance and age of the picture. For many years its identity was lost sight of, and it was only recently re-established by Mr. T. W. Jackson.

131 JAMES SHIRLEY

B. 1596; educated at St. John's College, Oxford, and St. Catherine's Hall, Cambridge; lived in Ireland and London; poet and dramatist; d. 1666.

Three-quarters length, seated slightly to l. in an arm-chair; black hair falling to neck, slight moustache and tuft on chin; black skull-cap; falling collar; black dress lined with brown fur; his r. hand supports his head, his l. rests on the arm of his chair; blue curtain background, shield of arms above to r., bay wreath hanging on wall to l. Canvas $37 \times 31\frac{1}{2}$ in. [146.]

In Wood's manuscript list of pictures in the Gallery in 1679.

Exhibition of National Portraits, 1866, No. 764; Oxford Exhibition of Historical Portraits, 1905, No. 92.

132 SAMUEL BOCHART

*P. du Bosc.*

B. 1599, at Rouen; educated at Sedan and Saumur; came to Oxford and became a reader in the Library, 1662; orientalist; d. 1667.

Bust, slightly to r.; black skull-cap; bald forehead, grey hair, moustache, and slight tuft on chin; broad white collar with two tassels; patterned gown with short cape, buttoned down the front, but open on the r. shoulder, showing the black dress

[1] The Digby portrait given by Edward Stanley was attributed to an unknown painter called by the Public Orator of the day Zorostio, possibly a corruption of Zoust (see note to Sir Henry Wotton).

beneath; painted in an oval spandrel; signed to r. in small yellow letters P. DU BOSC, 1663, and inscribed

NEUSTRIA SE TANTI MATREM MIRATUR ALUMNI,
QUEM STUPET UT RARUM NUMINIS ORBIS OPUS.
QUICQUID ARABS, PHŒNIX, GRAIUS, DOCUITQUE LATINUS
INCLUSUM VASTO PECTORE SOLUS HABET.

Canvas 30 × 25 in. [245.]

Given to the University by James Gambier, B.A. of Gloucester Hall, in 1712.[1]

133 ABRAHAM COWLEY

*By, or after, Mary Beale.*

B. 1618; Fellow of Trinity College, Cambridge, 1640; settled in St. John's College, Oxford, 1644; cipher secretary to Queen Henrietta Maria; M.D. of the University, 1657; F.R.S.; author of plays and poems; d. 1667.

Bust, three-quarters to r.; long fair hair, slight moustache; white collar; loose brown drapery; dark background. Canvas $28\frac{1}{4} \times 24$ in. [133.]

In the Gallery in 1759.

A similar portrait is in the National Portrait Gallery.

134 THE SAME

*Copy from Sir P. Lely by S. Harding.*

Half length, to r., the head almost in profile; long fair hair; clean-shaven face; brown drapery over white shirt open at neck, with full open sleeves; his r. hand holds a musical pipe, his l., the elbow resting on a piece of rock, a staff over shoulder; landscape background, sky to l. Water-colour on paper, $8 \times 7\frac{1}{4}$ in. [112.]

The original, once at Strawberry Hill, then in the Peel collection, and now belonging to Mr. Fairfax Murray, was exhibited in the Royal Academy in the winter of 1908.

135 THE SAME (?)

Bust, three-quarters to r.; fair hair falling over shoulders, and slight moustache; black skull-cap; square bands; black dress; greenish-grey background. Canvas $23\frac{1}{2} \times 18\frac{1}{2}$ in. (oval) [132.]

In the Gallery in 1759, ascribed to Kneller and catalogued 'when he was older'.

Oxford Exhibition of Historical Portraits, 1905, No. 102.

This is unlike other portraits of Cowley.

[1] See Hearne, *Collections*, iii. 381.

136 SAMUEL CLARKE

B. 1625; educated at Merton College; M.A., 1648; architypographus to the University, 1649 and 1658; helped with his knowledge of Oriental languages in the production of Walton's Polyglot Bible, 1657; d. 1669.

Half length, seated three-quarters to l.; brown hair falling to shoulders; square bands; black dress; his l. hand holds a pen, with which he is writing upon a paper, which lies beside a book and ink-pot, on a table before him; brown background. Canvas 29 × 24 in. [209.]

Given to the University by Alicia Danvers, daughter of the subject, before 1759.

Oxford Exhibition of Historical Portraits, 1905, No. 100.

137 QUEEN HENRIETTA MARIA

B. 1609; daughter of Henri IV and Marie de Medicis; m. to Charles I, 1625; with the Court in Oxford, 1636; took refuge in France, 1644; lived in England, 1660–5; d. in France, 1669.

Half length, three-quarters to l., dark curly hair; pearl necklace and ear-rings; white chemisette; low-cut blue dress with scalloped edge, fastened with jewels; jewelled belt; wide sleeves lined with old gold and caught back with jewels. Canvas 24 × 20 in. [179.]

Given to the University by Humphrey Bartholomew of University College in 1741.

138 WILLIAM PRYNNE (?)

B. 1600; educated at Oriel College; published *Histriomastix*, and for supposed reflections on the Court sentenced to lose his ears, 1634 and 1637; imprisoned also under Cromwell for political pamphlets; keeper of the Records in the Tower, 1661; d. 1669.

Bust, to r., the head turned towards the spectator, the r. ear plainly seen; brown hair; slight moustache; white lace-edged collar with two tassels; black dress. Panel 17 × 14 in. [45.]

In the Gallery in 1759, when the portrait is catalogued as Prynne. It does not, however, much resemble other portraits; nor does it seem very probable that Prynne would have been painted before he became famous as the author of *Histriomastix* and lost his ears.

139 JOHN HARMER (?)

*Goddard Dunning* (?).

B. 1601 (?); Demy of Magdalen College, 1617; M.B. 1632; Undermaster of Westminster School; Professor of Greek, 1650–60; d. 1670.

Three-quarters length, seated in a red velvet arm-chair, three-quarters to l.; dark hair; clean-shaven face; square bands; M.A. gown; the l. hand rests on arm of chair, the r. on upright book which stands with two others on a red-covered table to l.; on one side of a calf-bound book, an undecipherable coat of arms is stamped, surrounded by the words MARPECIA CAUTES; pillar to r., dull red curtain to l. Canvas 50 × 40 in. [121.]

This portrait, now tentatively identified, has long passed as that of Thomas White, the date of whose death was incorrectly stated on the tablet. Gutch in his list has the following entry: 'John Harmer, D.M., painted by Goddard Dunning, 1660: given by Pet. Pett Esq., 1695. Kit-kat length.' The Vice-Chancellor's accounts for 1697 show an item: 'Paid for a Frame and mending Dr. Harmer's Picture, £1. 5.'

The donor was perhaps Peter Pett of St. Margaret's, Westminster, gent., who died in 1709,[1] and not Sir Peter Pett, Fellow of All Souls and Advocate-General for Ireland, who gave some books to the Library in 1653, for he was knighted by the Duke of Ormond in 1663. No apparent explanation of the motto—the end of a line in Virgil's *Aeneid* vi. 471 *Quam si dura silex aut stet Marpesia cautes*—is to be found in any characteristic of the subject or book by him.

140 MERIC CASAUBON

B. 1599, at Geneva; came to England, 1611; Student of Christ Church, 1614; Prebendary of Canterbury, 1628; and Rector of Ickham, Kent; published classical commentaries and theological treatises; d. and buried in Canterbury Cathedral, 1671.

Half length, three-quarters to r.; black satin skull-cap over dark hair, slight moustache and short beard; white collar with tassels; white cuffs; black gown and scarf over black dress; holds open book with both hands; crimson curtains behind to l., brown background; inscribed MER: CASAUBON. Canvas 40 × 31 in. [232.]

Given to the University by William Jacob, M.D., of Christ Church

[1] See the *Ancestor*, x. 170.

and Canterbury, in 1674. This portrait and those of Isaac Casaubon and Joseph Scaliger have claims to some authenticity, since Dr. Jacob was a neighbour and, according to Wood (*Athen.* iii. 333), an acquaintance of Meric Casaubon.

It is similar to, but not exactly like, the head in the portrait copied by Van der Werff, and may be an original work.

141 JOHN WILKINS

*Mary Beale.*

B. 1614; M.A. of Magdalen Hall, 1634; Warden of Wadham College, 1648–59; D.D. 1649; Master of Trinity College, Cambridge, 1658; Bishop of Chester, 1668; First Secretary of the Royal Society; d. 1672.

Three-quarters length, seated three-quarters to l. in a dark blue arm-chair; long curling brown hair; very slight moustache; square bands; rochet and black chimere and scarf; dark yellow curtain to l. Canvas 49 × 39½ in. [161.]

Bequeathed to the University by Dr. Rawlinson, in 1755.

142 ISAAC FULLER

*Isaac Fuller.*

B. 1606; studied in France under Perrier; painted historical and decorative pieces, and a few portraits; worked for some time in Oxford and painted Altar-pieces for Magdalen, All Souls, and Wadham colleges; d. 1672.

Three-quarters length, seated to l. sideways in a nail-studded wooden chair, the head turned facing the spectator; red velvet high-crowned cap; long brown curling hair, beard and moustache; dark green cloak over full white sleeves; long white scarf round neck striped with red at ends; the l. hand clasping top of chair, with the first finger out; r. arm resting on lap, the hand holding a chalk drawing of two nude children; signed and dated on bar of chair IS. FULLER AN. D. 1670, brown background. Canvas 50 × 38 in. [151.]

Given to the University by Dr. Rawlinson in 1734, and no doubt the picture painted for Dr. Rawlinson's grandfather, who kept the Mitre Tavern in Fenchurch Street,[1] which was bought in at Thomas Rawlinson's sale for 19/-.[2] It is said to have been painted when the painter was drunk.

Engraved, head only, by T. Chambars.

[1] Vertue's MS. Collections, B. M. Add. MS. 21111, 65.
[2] Catalogue of Rawlinson's sale, *Crynes*, 808.

Walpole says of it: 'capricious, but touched with great force and character.'[1]

In the University Galleries (now Ashmolean Museum), in 1865.

There is another portrait at Queen's College.

## 143 EDWARD HYDE, EARL OF CLARENDON

*After Sir Peter Lely.*

B. 1609; B.A. of Magdalen Hall, 1626; in Oxford 1642–5; Lord Chancellor, 1658; Chancellor of the University, 1660–7; created Earl of Clarendon, 1661; his papers, including the material for the *History of the Rebellion*, became, chiefly by the benefaction of his descendants, the property of the University; d. 1674.

Three-quarters length, seated three-quarters to l. in an arm-chair; fair hair falling over shoulders, slight moustache, and tuft on chin; lace-edged collar; Lord Chancellor's robes; his l. hand rests upon the arm of his chair, his r. holds a scroll; to l. is the Chancellor's purse on a table; architectural and curtain background. Canvas 49 × 39 in. [74.]

Given to the University by Dr. George Clarke, 1735.

The head engraved by R. White, 1700.

The Vice-Chancellor's accounts for 1735–6 show an item: 'Paid Green's bill for taking the Profile of Lord Clarendon's Picture, £1 . 2.',[2] which no doubt refers to the frame.

Oxford Exhibition of Historical Portraits, 1905, No. 109.

A similar portrait is in the possession of Hertford College.

## 144 THE SAME

Miniature: bust, three-quarters to l.; long black curly hair, moustache, narrow tuft on chin; broad white collar, black coat with single row of buttons in centre, red cloak over l. shoulder. Canvas $2\frac{3}{4} \times 2\frac{1}{2}$ in.

On the back is inscribed in ink, 'Edward Lord Clarendon. From the Earl of Arundel's Collection,' and marked $\frac{38}{2}$ ✡; pasted on is a cutting from Christie's Catalogue referring to this miniature, and on this in pencil is written: 'B$^t$ by Bodleian 1 · 10 · [18]95.' The mark somewhat resembles that used by the Comte de Caylus (1692–1765).

[1] See on Fuller's work, Hearne, *Collections*, vi. 93.

[2] The statue on the south side of the Clarendon Building was put up in Sept. 1721, no doubt by Sir H. Cheere; Hearne's *Collections*, vii. 280. See also No. 334 b.

145 THOMAS WILLIS

B. 1621; M.A. of Christ Church, 1642; M.D., and Sedleian Professor of Natural Philosophy, 1660; F.R.S. and F.R.C.P., medical writer; d. 1675.

Half length, three-quarters to r.; brown hair; slight grey moustache; broad white collar; black gown; painted in an oval spandrel. Canvas 30 × 25 in. [275.]

A portrait of Dr. Willis was given to the University by Browne Willis, his grandson, in 1720[1]; but No. 145 is more probably one of the set of eight celebrated doctors copied by J. Wollaston and given by Humphrey Bartholomew in 1735.

146 JOHN OGILBY

*Sir Peter Lely.*

B. 1600, employed under Strafford in Ireland; Master of the Revels, 1662; appointed King's cosmographer, and surveyor to plot out the city of London after the Great Fire, 1666; published important books on the geography of England; d. 1676.

Bust, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; falling collar; black satin dress; brown background; inscribed JOH. OGILVIUS. Canvas 29½ × 24 in. [131.]

Engraved, with slight variation, by P. Lombart.

In the Library accounts for 1662, occurs a payment 'for portage of Mr. Ogilby's Picture 2s.'

Oxford Exhibition of Historical Portraits, 1905, No. 132.

147 BALDWIN HAMEY

B. 1600; M.D. of Leyden, 1626, of Oxford, 1629; Benefactor to the College of Physicians; d. 1676.

Bust, facing the spectator, the head turned slightly to l.; brown hair, moustache, and closely-cropped beard; falling white ruff; dark dress; inscribed BALDUINUS HAMEY, M.D. 1638. B. F. SECULI DECUS. Canvas oval 26 × 20 in. [238.]

On the back is a long Latin inscription which has been incorrectly copied by the restorer. It gives the age of the subject as 38, and the painter as Van Dyck—The original inscription is printed by Gutch, App. p. 983.

[1] Register of Benefactions, 1720.

Given to the University in 1732, by Ralph Palmer of Chelsea, nephew of the subject and his biographer.

A similar picture is in the Royal College of Physicians.

148 SIR MATTHEW HALE

B. 1609; educated at Magdalen Hall; M.P. for the University, 1659; knighted, and Lord Chief Baron of the Exchequer, 1660; Lord Chief Justice of King's Bench, 1671; d. 1676.

Bust, nearly facing the spectator; close-fitting black cap over white coif, leaving a little grey hair uncovered; slight grey tuft on chin, and moustache; white bands, scarlet and miniver robe of Chief Baron of Exchequer, with SS collar; painted in an oval spandrel. Pastel on paper, $9\frac{3}{4} \times 7\frac{3}{4}$ in. [46.]

Bequeathed to the University by Dr. Rawlinson in 1755.

A similar portrait is in the National Portrait Gallery.

149 FRANCIS GLISSON

*J. Wollaston.*

B. 1597; M.A. of Caius College, and Regius Professor of Medicine at Cambridge; incorporated at Oxford, 1627; President of the Royal College of Physicians, 1667; F.R.S.; medical writer; d. 1677.

Bust, nearly facing the spectator; long brown wig falling over shoulders, clean-shaven face; white bands; doctor's black gown over dark dress; painted in an oval spandrel. Canvas 30 × 25 in. [239.]

One of the set of eight portraits of celebrated doctors given to the University by Humphrey Bartholomew of University College in 1735.

A copy of a picture in the Royal College of Physicians at the age of 75, which was engraved by Faithorne.

150 GILBERT SHELDON

*Ascribed to Sir P. Lely.*

B. 1598; Fellow of All Souls College, 1622, Warden, 1636–48; Bishop of London, 1660; Archbishop of Canterbury, 1663; Chancellor of the University, 1667–9; built the Sheldonian Theatre;[1] d. 1677.

Three-quarters length, standing to l.; brown hair; moustache, and tuft on chin; black square cap; white square collar;

[1] A statue of Sheldon by H. Cheere was placed on the south front of the Theatre in 1737. It was originally intended for the interior.

rochet; black chimere; his r. hand touches chest, his l. hanging down holds fold of chimere. Canvas 50 × 40 in. [73.]

The Vice-Chancellor's accounts for 1699 show an item 'To the Warden of All Souls his Servant for bringing Archbishop Sheldon's Picture to y^e^ Library given by his Master, 10s.' This Warden was the Hon. L. W. Finch.

## 151 FRANCIS JUNIUS

B. 1589 at Heidelberg; Librarian to the second Earl of Arundel; a scholar and friend of scholars; a correspondent of Van Dyck; retired to Oxford in 1676, and presented his collection of MSS. to the Bodleian; d. 1677.

Half length, three-quarters to l.; curly hair to neck; short beard and moustache; turned-down collar; loose cloak round shoulders over buttoned coat; large partly opened book under r. arm supported by l. hand, a finger in the leaves. Grisaille on panel, $9\frac{3}{4} \times 8\frac{1}{4}$ in. [326.]

The old frame is inscribed: DNS FRANCISCUS JUNIUS FRANCISCI FILIUS OPERA ANTONII VAN DYKÊ.

In the Vice-Chancellor's accounts for 1678–9 occurs a payment to Dr. Vossius, friend and executor of Junius, 'at the delivery of the letters of Mr. Junius, the picture of Mr. Junius and a mathematical instrument, £100.'[1]

Etched and inscribed 'Franciscus Junius Fil. Fr. Nobillis^mi^ Com. Arundeliae etc Bibliothecar: ab Ant° van Dyck aqua forti fe V—— aet. 49'. Mart. vanden Enden exc.; also by Hollar, with the date 1659.

In the manner of the portraits prepared for engraving in the *Iconographie* of Van Dyck, but not included in that collection, nor in the enlarged *Centum Icones*.[2]

## 152 THOMAS LOCKEY

B. 1602; educated at Christ Church; M.A. 1625; Bodley's Librarian, 1660–5; Canon of Christ Church, 1665; d. 1679.[3]

Three-quarters length, standing slightly to r., the head turned to l.; long grey hair; clean-shaven face; white bands and cuffs; black gown; the l. hand hanging down by side touches fold of

[1] Wood's *Life and Times*, ed. A. Clark, iv, Additional Notes.

[2] See Mr. Cust's *Anthony Van Dyck*, p. 166; the note in Smith's *Catalogue Raisonné* about an older portrait appears to be erroneous.

[3] Lockey left, says Wood, 'coins, medals, and pictures and books—a choice collection.'

gown, the r. holds against his side a large red and gold leather-bound volume, from which hang long blue ribbons with gold tassels; behind to l. pillar, to r. green curtains; inscribed DÑS THOMAS LOCKEY S.T.D. AEDIS CHRISTI CANONICUS, PROTOBIBLIOTHECARIUS Ā XXVIII SEPTEMBRIS MDCLX AD IX DECEMBRIS MDCLXV, OFFICIUM SPONTE DEPOSUIT. Canvas 50 × 40 in. [328.]

In Hearne's manuscript list of 1705.

153 NATHANIEL WANLEY

B. 1634; educated at Trinity College, Cambridge; M.A. 1657; Vicar of Trinity Church, Coventry, 1662; father of Humphry Wanley; d. 1680.

Bust, slightly to l.; curly dark hair to neck; clean-shaven face; square white collar with tassels; black gown; inscribed above to l. M^r NATH. WANLEY. Canvas 34 × 25 in. [108.]

Bought by Dr. Rawlinson with a portrait of Dr. Tudway for £1 1s. at Lord Coleraine's sale, March 1754, and bequeathed to the University in 1755.

154 SAMUEL BUTLER

*Gerard Soest.*

B. 1612; Secretary to the Lord President of Wales, 1660; Steward of Ludlow Castle; published *Hudibras*, 1663; d. 1680.

Three-quarters length, standing to l., the head turned towards the spectator; long curly brown wig; clean-shaven face; white lace cravat; black silk cloak showing full sleeves of white shirt; the l. hand holds fold of cloak, the r. arm rests on balustrade; inscribed to l. SAMUEL BUTLER, AUTHOR OF HUDIBRAS. PRESENTED TO THE UNIVERSITY OF OXFORD BY S^r GODFREY KNELLER. Canvas 50 × 40 in. [137.]

In the Library accounts for 1701–2 there is a payment 'for carriage of the Duke of Ormond's and Hudibras pictures £1 . 12 . 8.' (see No. 344).

Engraved in mezzotint as by G. Soest. The plate is ascribed by Bromley to Paul van Somer, d. 1694.

Exhibition of National Portraits, 1866, No. 960.

155 THE SAME

*Edward Lutterell.*

Bust, slightly to r.; long black curly wig falling over shoulders; clean-shaven face; white lace cravat; dark coat, grey background; signed to r. with monogram EL

Gouache and pastel drawing, 9¾ × 8 in. [147.]

156 ELIZABETH PRINCESS PALATINE

B. 1618 at Heidelberg; eldest daughter of Frederick V, Elector Palatine, chosen King of Bohemia, and Elizabeth of England, d. of King James I; abbess of the Reformed convent of Herford in Westphalia, 1667; a friend and correspondent of Leibnitz, Descartes, and, in later life, of Penn; d. 1680.

Half length, standing three-quarters to r.; large hat, covered with long pale yellow and dark red feathers; dark curly hair with fringe over forehead; pearl necklace; low-cut dark blue dress; white chemisette; lower part of the sleeve white slashed with gold at the elbow, white net to the wrist; yellow-gold sash caught by a small brooch on her r. shoulder, passes under l. arm; her r. hand holds a light hunting-spear with tassels; dark background. Canvas, 29 × 23½ in. [420.]

Given to the University in 1748–9 by Dr. Rawlinson, and probably the picture bought by him at his brother's, Thomas Rawlinson's sale[1] in 1734, with one of Lord Falkland, 'Elizabeth, daughter of the Princess Palatine by Vandyck,[2] 9/-.' (*Placed with the Sutherland Collection.*)

157 OLIVER PLUNKET

*Copy after G. Murphy.*

B. 1629; entered the Irish College in Rome, 1645; Professor of Theology, 1657; Archbishop of Armagh, 1669; suspected of connexion with the Popish Plot; tried for treason; hanged, drawn, and quartered, 1681.

Bust, slightly to l.; long greyish hair, short beard and moustache, square bands; gold embroidered cope over rochet and pallium; the cope is fastened on the breast with a morse, from which hangs an equal-armed cross; the primatial cross behind to l.; painted in an oval spandrel in which a rope is twisted; a mitre, a cross, a book, and a knife with a laurel wreath, appear in the four corners of the picture outside the spandrel. Panel 13 × 10 in. [47.]

Bequeathed to the University by Dr. Rawlinson in 1755.

A fine mezzotint, apparently of a much better version of this picture is inscribed: *Oliverus Plunkett Archi Episcopus Armachanus Pastor Bonus Animam suam pro ovibus suis posuit*

[1] See Rawl. MS. C. 937, and Sale Catalogue, *Crynes*, 808, which is initialed by Rawlinson with the prices he gave.

[2] It has been suggested that the portrait may have been painted by the sister of the subject, Princess Louise Hollandine. See *A Sister of Prince Rupert*, by Elizabeth Godfrey, where No. 156 is reproduced.

*Londini Die j^mo Julii An. D^ni 168j. G. Morpheij pinxit. I Van der-Vaart fe. T. Donbar Ex:* A copy of this is in the Sutherland Collection, in which is also preserved a miniature of Plunket in cassock and square bands; pencil on vellum $5\frac{1}{2} \times 3\frac{1}{2}$ in.

A similar portrait is in the National Portrait Gallery of Ireland.

158 RICHARD ALLESTREE

B. 1619; Student of Christ Church; Canon, 1660; Regius Professor of Divinity, 1663; Provost of Eton, 1665; d. 1681.

Half length, slightly to l.; long dark hair; black skull-cap; clean-shaven face; white collar, dark dress. Canvas 30 × 25 in. [166.]

Bequeathed to the University by Dr. Ralph Bathurst, President of Trinity College, in 1704.

159 SIR THOMAS BROWNE

*J. Wollaston.*

B. 1605; educated at Broadgates Hall, afterwards Pembroke College; M.D. 1637; knighted, 1671; author of *Religio Medici*; d. 1682.

Half length; long dark hair, moustache and pointed beard; white collar; black coat; painted in an oval spandrel. Canvas 30 × 25 in. [213.]

One of the set of eight portraits of celebrated doctors, given to the University by Humphrey Bartholomew of University College in 1735; no doubt a copy from the picture in the Royal College of Physicians.

160 CHARLES II

*Copy from Sir Anthony Van Dyck.*

B. 1630; in Oxford with the Court, 1642–5; succeeded to the Throne in exile, 1649; restored, 1660; married Catherine of Braganza, 1662; attended Parliament at Oxford, 1665–6, and 1681; d. 1685.

Half length, facing the spectator; youthful face; dark hair falling over forehead and shoulders; full white lace collar; in armour, with red-and-gold sword-belt; l. arm resting on helmet on table to r., dark background. Canvas 24 × 19 in. (180.)

In the Gallery before 1759, and probably given by Dr. Rawlinson.

Copied from a whole-length portrait at Windsor, once in the collection of Charles I.

161 THE SAME

*John Riley.*

Three-quarters length, standing three-quarters to l.; long black wig; clean-shaven face; white lace cravat; in armour; red cloak over r. shoulder and round waist; sword; the l. hand on hip, the r. on upright baton resting on a low, golden-brown stool to l., on which also is his helmet; dark red curtain background. Canvas 50 × 40 in. [175.]

A sentence in Bishop Crew's will[1] dated June 24, 1720, appears to refer to this and three other portraits, although they reached Oxford in July[2] 1720, two years before his death. The clause is as follows: 'I do hereby give unto the said Chancellor Masters and Scholars of the University of Oxford aforesaid the Pictures of King Charles the Second, and of Queen Catherine his Consort, and of King James the Second, and of Queen Mary his Consort, all drawn by Mr. Riley, and now being in the drawing-room at Steane aforesaid, to be placed in such places in the said University, as the said Chancellor Masters and Scholars shall think fit'.

A gratuity of £2. 2*s*. to the 'Bishop of Durham's servants for bringing ye Pictures' occurs in the Vice-Chancellor's accounts[2] for 1720.[3]

162 SIR WILLIAM DUGDALE

B. 1605; the great antiquary; Rouge Croix, 1639; in Oxford with King Charles, 1642-6; M.A. 1642; Norroy, 1660; Garter King of Arms and knighted, 1677; bequeathed his collections to the Ashmolean Museum; d. 1686.

Bust, very slightly to r., dark greyish hair; black skull-cap, clean-shaven face; broad square collar; black dress; long double gold chain round neck, from which hangs the badge of Garter King, impaling the arms of Dugdale. Canvas, oval, 30 × 25 in. [222.]

In the Gallery in 1759.

Engraved in Harding's *Biographical Mirrour*, 1796, iii. 32.

A very similar portrait with the badge of Norroy is at Blythe Hall.

163 EDMUND WALLER

B. 1606; educated at King's College, Cambridge; sat in many of the Parliaments of Charles I and II; a soldier and a poet; plotted for Charles I, and was banished; Commissioner of Trade

[1] From a copy in the University archives. [2] Hearne's *Collections*, vii. 146.
[3] A statue of the King in classical armour is on the north front of the Sheldonian Theatre.

under Cromwell, 1655; wrote in celebration of the Restoration.; d. 1687.

Bust, slightly to r.; face of a youth of about 17; curly brown hair; slight fair moustache, lace-edged falling ruff, with two tassels; black doublet with narrow white vertical slashings. Canvas, oval, $26\frac{3}{4} \times 22\frac{1}{2}$ in. [287.]

A modern copy, in the Gallery only since 1881.

An engraving of the same head is inscribed 'Roberts del. from a picture in Lord Chesterfield's collection, 1777'.

A similar picture is also in the possession of the Waller family.

## 164 JOHANNES HEWELKE (HEVELIUS)

*Andreas Stech.*

B. 1611 at Dantzig; an astronomer; published drawings of the moon under the title of *Selenographia*, 1647, and *Machina Caelestis*, 1673; received a pension from John III Sobieski, King of Poland, 1677; d. 1687.

Three-quarters length, seated slightly to r., the head turned three-quarters to l., looking at the spectator; hair falling in curls over shoulders; moustache and slight fair beard; white neck-cloth; loose brown gown over black dress; the l. hand touches an astronomical globe, the r. holds a pen; the r. arm rests on an open journal, in which his observations appear to be recorded; the page is dated at the top ANNO MD·CLXXVII, and lower down is an entry under the day Feb. 23; the volume lies on a table covered with a black and red cloth, a sketch hangs from beneath the book; behind to l. is a crimson curtain, to r. three shelves of a book-case. Canvas 50 × 40 in. [202.]

Given to the University by the subject in 1679[1]. Engraved by Faber.

## 165 JAMES BUTLER, DUKE OF ORMONDE[2]

*Sir Godfrey Kneller.*

B. 1610; succeeded to the Earldom, 1633; Lord Lieutenant of Ireland 1644–5, 1661–9, 1677–82; Chancellor of the University, 1669; created Duke in the English Peerage, 1682; d. 1688.

Bust, three-quarters to r.; brown periwig falling over shoulders; clean-shaven face; lace cravat; plate armour; ribbon of the Order of the Garter across breast; dark brown background; painted in an oval spandrel. Canvas 29 × 24 in. [107.]

[1] The Vice-Chancellor's letter of thanks is printed in Hevelius' *Excerpta Literis*, 190.

[2] The statue in classical dress on the south front of the Sheldonian Theatre by Sir H. Cheere was put up in 1737, intended first for the interior.

On the frame is an inscription recording the gift of the picture to the University by Sir James Thornhill, 1728.

The Vice-Chancellor's accounts for 1727–8 show an item: 'Paid expenses about D. of Orm$^{d's}$ Picture and carrying to and from London £5 . 5 . 6,' and 'Paid to West at London, frame maker, £10 . 15*s.*', so that it probably had to be sent to London for framing.

Engraved by G. White.

In the Oxford Exhibition of Historical Portraits, 1905, No. 158.

## 166 THOMAS SYDENHAM

*Copy by J. Wollaston, probably after Mary Beale.*

B. 1624; educated at Magdalen Hall; Fellow of All Souls College; fought on the side of the Parliament, 1642–5; the famous physician and writer on medical subjects; d. 1689.

Bust, to r., the head facing the spectator; long grey hair; square bands; light brown coat open over brown waistcoat; painted in an oval spandrel. Canvas 29 × 24 in. [276.]

Given to the University by Humphrey Bartholomew of University College with seven other portraits of celebrated doctors in 1735.

A similar portrait by Mary Beale was given to the Royal College of Physicians by the grandson of the subject in 1747, which was engraved by A. Blooteling.

## 167 THEODORE HAAK

B. 1605 at Neuhausen in the Palatinate; studied at Oxford, a member of Gloucester Hall; translated part of *Paradise Lost* into German blank verse; 'gave . . . the first occasion and first suggested'[1] the meetings at his rooms which resulted in the founding of the Royal Society, 1663; d. 1690.

Half-length, seated to r. behind a wooden table, the head turned three-quarters to l.; long brown hair; clean-shaven face; white neck-cloth; loose purplish gown; the r. hand rests on table and points to a small steel instrument lying beside it; inscribed above to l. in old capital letters M$^{R}$ TEOD. HAAK. Canvas 30 × 25 in. [33.]

Given to the University by Dr. Rawlinson in 1752.

Engraved for the *Biographical Mirrour*, ii. 108, by Harding, in 1796. A similar portrait is at the Royal Society.

[1] *Passages of his own Life*, by Dr. Wallis.

168 SIR GEORGE MACKENZIE

*Sir G. Kneller.*

B. 1636; King's Advocate, 1677; prosecutor of the Scottish Covenanters; writer on legal and other subjects; founder of the Advocates' Library, Edinburgh; retired to Oxford, 1690, and admitted a reader in the Bodleian Library; d. 1691.

Bust, three-quarters to r.; long dark wig; clean-shaven face; white lace collar; shirt open at neck; loose greenish-brown gown. Canvas, oval, 30 × 25 in. [254.]

The writer of his memoirs (1716) mentions Mackenzie's portrait 'which is in the hands of his intimate friend Dr. Charlett (1655–1722), Master of University College, to whom Sir George presented it'.[1] This is the picture which came to the Bodleian, for the Vice-Chancellor's accounts show an item: 'Paid for Dr. Pocock and Sir Geo. Makensy's Pictures £10,' in 1723–4, when some of Dr. Charlett's effects were sold.

169 EDWARD POCOCKE

B. 1604; educated at Magdalen Hall and Corpus Christi College; M.A. 1626; Fellow, 1628; Chaplain at Aleppo, 1630–5; collected and edited Oriental MSS.; first Laudian Professor of Arabic, 1636; Professor of Hebrew, 1648; benefactor to the Bodleian; d. 1691.

Half-length, seated slightly to r.; white hair falling to shoulders, moustache, and tuft on chin; black square cap; square collar; black gown; both hands before him, his l. holding an open Hebrew book; brown background. Canvas 34 × 29 in. [211.]

In the possession of the University before 1759, and hung in the Library.

Exhibition of National Portraits, 1866, No. 775; Oxford Exhibition of Historical Portraits, 1905, No. 174.

Engraved by W. N. Gardiner.

170 THE SAME

*Ascribed to W. Sonmans.*

Bust, to l., looking towards the spectator; black cap with ear-flaps: white hair, small beard and moustache; white bands; black gown. Panel, oval, 29 × 24 in. [288.]

In the Gallery in 1740.[2]

[1] Cf. Hearne's *Collections*, ii. 56.

[2] Dr. Ducarel's MS. list, Gough, Misc. Antiq. 3.

One of these portraits was bought with that of Sir George Mackenzie for the sum of £10 in 1723–4, from Dr. Charlett's collection.[1]

171 THOMAS BARLOW

*Sir P. Lely.*

B. 1607; Fellow of Queen's College, 1633; Provost, 1657; Bodley's Librarian, 1652–60; Bishop of Lincoln, 1675; benefactor to the Bodleian; d. 1691.

Three-quarters length, seated three-quarters to r. in a large blue velvet, gold-fringed arm-chair; black skull-cap; dark greyish hair; shaven face; white bands and cuffs; black gown over black clothes; the l. hand points to an open book which rests on knee supported by the r.; pillar to r.; inscribed DN̄S THOMAS BARLOW IN COMITATU WESTMORLANDIAE NATUS ANNO MD.CVII. IN COLL. REGINAE OXON̄ ADMISSUS MDCXXIV. ARTIUM MAGISTER MDCXXXI. COLL. REGINAE SOCIUS MDCXXXIII. METAPHYS. PRAELECTOR PUBLICUS MDCXXXV. PROTO BIBLIOTHECARIUS BODLEJANUS MDCLII. COLL. REGINAE PRAEPOSITUS MDCLVII. S.S. THEOLOGIAE PRO DN̄A MARGARAETA PRAELECTOR PUBLICUS MDCLX. OXONIAE ARCHIDIACONUS MDCLXII. LINCOLNIENSIS EPISCOPUS MDCLXXV.

Canvas 49 × 38 in. [327.]

In Hearne's MS. list, 1705.

172 CARDINAL PHILIP THOMAS HOWARD

B. 1629; third son of Henry Frederick, third Earl of Arundel; became a Dominican; chaplain to Queen Catherine, wife of Charles II; Cardinal-Priest of St. Cecilia, 1675; d. 1694.

Bust, three-quarters to r.; scarlet cap; long brown hair; clean-shaven face; white collar; scarlet cape; painted in an oval spandrel. Canvas 30 × 25 in. [247.]

In the Library in 1705.

Given to the University by Dr. Bayley, President of Magdalen College, 1704–6.

173 ANTHONY WOOD[2]

*Rose.*

B. 1632; M.A. of Merton College, 1655; published *Historia et*

[1] Hearne's *Collections*, ii. 56.

[2] The Vice-Chancellor's accounts for 1724 have an item: 'Paid for Dr. Wallis and Mr. Anthony Wood's Busts, £2. 9. 6'. But the bust of Wood, which belonged first to Dr. Charlett and then to his nephew and executor Thomas Rawlins, had

*Antiquitates Universitatis Oxoniensis*, 1674; the *Athenae Oxonienses*, 1692; indefatigable antiquary; d. 1695.

Bust, as though sculptured, slightly to l.; long dark hair; clean-shaven face; greyish-blue drapery round shoulders; pedestal inscribed ANTONIUS A'WOOD OXON ANTIQUARIUS. A.D. 1677. Water-colour drawing and wash on paper, 13 × 10 in.

An entry in Wood's *Diary*, under date Aug. 13, 1677, 'To Rose for my picture £1,' probably refers to this portrait; an earlier one is mentioned in Sept. 1662.

## 174 UNKNOWN MAN

FORMERLY CALLED THE DUKE OF MONMOUTH

*Thomas Forster.*

Miniature, bust, three-quarters to r., looking at the spectator; very large curly wig over shoulders; clean-shaven face; voluminous white neck-cloth tied and tucked into shirt; loose drapery; signed and dated T. FORSTER D. '98 (the T. and F in a monogram). Pencil drawing on vellum stretched on oak back, 4½ × 3¼ in.

The miniature is set in the nineteenth-century binding of a volume of manuscript letters from the Earl of Clarendon to the Earl of Abingdon 1683–5 (MS. Clarendon State Papers, 128) and was given to the Library with them by the Earl of Derby in 1854. The donor, in a letter accompanying the gift, states that the portrait had been in his collection since 1729, and that he thinks it represents the Duke of Monmouth, who was beheaded in 1685.[1]

## 175 ROBERT PLOT

B. 1640; educated at Magdalen Hall; D.C.L. 1671; published the Natural History of Oxfordshire, 1677; Fellow and Secretary of the Royal Society, 1682; first Keeper of the Ashmolean Museum and Professor of Chemistry, 1683; retired into Kent; d. 1696.

perished, or been lost, twelve years later. In Sept. 1736 Dr. Rawlinson set on foot inquiries concerning a '*Testa ignota* [in the Gallery] which some say is a Busto of Ant. A Wood'. In Nov. he writes to Rawlins, 'I am sorry we were not acquainted when Dr. Mather purchased the busts of A. Wood and Wallis; the former I should have been glad of, the latter is now in Bodley'. In a summary of this letter Rawlins notes, '... I sold A. Wood's Bust to Dr. Mather ye Vice Chancellor' (V.C. 1723–8). See Ballard MSS. xix. 38, ii. 8, and xli. 320. There is no trace of a bust of Wood now in the Bodleian. Dr. Charlett (d. 1722) had a mask taken of his face after death, and from this Rawlinson ordered a print by Burghers. Wallis's bust is No. 185. There is no connexion between this Thomas Rawlins, an antiquary of Pophills, Salford Priors, who died in 1752, and the medallist of the same name.

[1] It does not much resemble other portraits of the Duke.

Three-quarters length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace bands and ruffles; scarlet D.C.L. robes over grey dress; his r. hand holds a scroll, the arm supported on ledge of pillar, his l. rests on his thigh; architectural and sky background. Canvas 47 × 39 in. [229.]

Given to the University by Dr. Edward Jacob, of Canterbury, 1781.

Oxford Exhibition of Historical Portraits, 1905, No. 189.

Engraved by Harding for the *Biographical Mirrour*, 1796, iii. 24.

## 176 PETER SCHUMACHER, COUNT OF GRIFFENFELD

B. 1635; Librarian to the Court of Denmark under Frederick II; High Chancellor to Christian V; knight of the order of the Elephant; proposed for the hand of the Princess Louisa Charlotte of Holstein; fell from power and was imprisoned in 1676; released, 1698; d. 1699.

Bust to r., the head turned three-quarters towards the spectator; long hair; clean-shaven face; lace cravat tied with blue ribbon; grey coat with grey fur lining and deep cuffs over white and gold-embroidered waistcoat; blue sash passes over l. shoulder and under r. arm, from which hangs the badge of the order of the Elephant; attached to the breast with a blue ribbon is a miniature portrait of a lady in a jewelled frame surmounted by a crown, with a cross at the bottom. Canvas 32 × 25 in. [252.]

In Hearne's manuscript list of 1705.

Perhaps given to the University by Thomas Barlow, Bishop of Lincoln, who gave a book to the Library in Dec. 1679, which had been originally presented to him by the Count of Griffenfeld. A similar portrait is engraved in Hofman's *Hommes illustres de Dannemark*, 1796.

## 177 JOHN DRYDEN

B. 1631; educated at Trinity College, Cambridge; B.A. 1654; Poet Laureate, 1670–89; d. 1700.

Bust, three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace bands; black dress; dark background. Canvas, oval, 29 × 24 in. [143.]

Given to the University by George Clarke, 1732.

Engraved by William Evans in 1798, with the note 'probably painted in his thirty-third year, 1664'.

Exhibition of National Portraits, 1867, No. 64; Oxford Exhibition of Historical Portraits, 1905, No. 187*.

178 THE SAME

*Copy after Sir G. Kneller.*

Half length, to l., the head turned three-quarters towards the spectator; grey hair; clean-shaven face; white neckcloth; greenish brown coat; his r. hand holds wreath of bay leaves. Canvas 35 × 27½ in. [144.]

Given to the University by Dr. Philip Hayes in 1776.

A similar portrait is in the National Portrait Gallery.

179 THOMAS CREECH

*William Sonmans.*

B. 1659; educated at Wadham College; M.A. and Fellow of All Souls College, 1683; Head Master of Sherborne School, 1694–6; translator of Lucretius; d. by suicide, 1700.

Bust, facing the spectator, the head turned slightly to r.; grey periwig falling to neck; clean-shaven face; square bands; black gown; brown background. Canvas, oval, 29 × 24 in. [141.]

Given to the University by Humphrey Bartholomew, 1733.

Engraved by M. Van der Gucht and R. White.

Oxford Exhibition of Historical Portraits, 1905, No. 186*.

180 KING JAMES II

*John Riley.*

B. 1633, second son of Charles I and Henrietta Maria; m. first, Anne, daughter of Edward Hyde, Earl of Clarendon, 1659, second, Mary of Modena, 1673; succeeded to the Throne, 1685; visited Oxford, 1663 and 1687; fled to France, 1688; d. 1701.

Three-quarters length, standing slightly to r. under the shade of a rock, the head turned three-quarters to l., looking at the spectator; long brown wig; lace cravat; in armour; red and gold patterned sash round waist; blue ribbon over shoulder fastened under r. arm, from which hangs the lesser George; sword; the l. hand rests on hip, the r. holds baton; helmet with red plumes to l.; behind to l., curtain; view of naval engagement with flags flying to r. Canvas 50 × 40 in. [169.]

Given to the University by Nathaniel Lord Crew in 1720[1].

181 SIR THOMAS COOKES

*Michael Dahl.*

B. 1649 (?); of Bentley Pauncefort in the parish of Tardebrigg in Worcestershire; succeeded his father as second baronet about 1672; m. Mary, dau. of Thomas first Earl of Plymouth; at the

[1] See note to the portrait of Charles II given by Lord Crew, No. 161.

suggestion of Bishop Lloyd bequeathed £10,000 to refound Worcester College upon Gloucester Hall; d. 1701.

Three-quarters length, standing very slightly to r.; long brown wig; clean-shaven face; lace cravat; full white shirt sleeves; golden-brown drapery over purplish coat; the l. arm leans on stone ledge to r., the r. hand on hip; shield of the arms of Worcester College below to r.; landscape seen through a window above; inscribed THOMAS COOKESIUS BARONETTUS, DE BENTLEY IN AGRO VIGORNIENSI, COLLEGIUM VIGORNIENSE FUNDAVIT A.D. MDCCXIV. Canvas 50 × 40 in. [359.]

182 SIR JOSEPH WILLIAMSON

*After Sir Peter Lely.*

B. 1633; Fellow of Queen's College, 1657; Secretary of State, 1674–8; second President of the Royal Society; a diplomatist; benefactor to Queen's College; d. 1701.

Three-quarters length, standing three-quarters to l.; dark brown wig; clean-shaven face; lace cravat, full white sleeves, and lace ruffles; purplish-grey waistcoat fastened with a jewelled button; golden-brown drapery over both shoulders, the folds held at waist by l. hand; r. hand holding partly opened scroll of paper which rests on red cloth-covered table to l.; the table-cover is inscribed, in white letters, HON. DOM. JOSEPHUS WILLIAMSON, EQUES AURATUS, REGI CARO. II SECRETARIUS PRINCIPALIS; DEINDE AD TRACTATUM PACIS COLONIÆ RYSWICI LEGATUS EXTRAORD$^{S}$. DO. DEDIT JOSEPHUS SMITH S.T.P. COLLEGII REGINÆ PRAEPOSITUS; in black letters the name P. LELY PINX$^{T}$; architectural and red curtain background. Canvas 50 × 40 in. [116.]

Given to the University by Dr. Joseph Smith, Provost of Queen's College, in 1754.

A similar portrait is in Queen's College, and one, bust only, in the National Portrait Gallery.

183 THOMAS HYDE

B. 1636; educated at King's College, Cambridge; M.A. Queen's College, Oxford, 1659; Bodley's Librarian, 1665–1701; D.D. 1682; Laudian Professor of Arabic, 1691; Regius Professor of Hebrew, 1697; d. 1703.

Three-quarters length, standing almost facing the spectator; black wig; clean-shaven face; white bands; black gown; the l. hand hanging down, the r. holding scroll inscribed THOMAS HYDE S.T.P. PROTOBIBLIOTHECARIUS XI DEC. M.D.CLXV. OFFICIUM SPONTE DEPOSUIT IX APR. MD.C.CI. Canvas 46 × 35 in. [304.]

184 JOHN WALLIS

*Sir Godfrey Kneller.*

B. 1616; Scholar of Emmanuel College, Cambridge, 1632; M.A. 1640; D.D. 1654; Savilian Professor of Geometry at Oxford, 1649; Keeper of the Archives; Foundation Member of the Royal Society; a mathematician; d. 1703.

Whole length, standing slightly to l.; white hair; clean-shaven face; black skull-cap; square bands; scarlet robes and hood;[1] black scarf; his r. hand holds a square cap, his l. before him; to l. is a table upon which is a book, a medal and papers; architectural and curtain background; signed G. KNELLER EQUES FACIEBAT A° 1701. Canvas 94 × 57½ in. [234.]

On the frame is an inscription recording the gift of the picture to the University by Samuel Pepys.

In the Library accounts for 1701–2 there is an item 'for bringing and placing Dr Wallis's picture £1. 11. 6.'[2] The Vice-Chancellor's accounts for 1727 show a payment 'for new lackering Dr Wallis' Picture £6'.

The portrait was painted in Oxford by Kneller, who came at Pepys' order to do it (Hearne's *Collections*, i. 83).

Oxford Exhibition of Historical Portraits, 1905, No. 163*.

Engraved three-quarters by Faber.

185 THE SAME

Bust, black plaster, facing the spectator; shaven head and face, no drapery.

The Vice-Chancellor's accounts for 1724 show an item 'paid for Dr Wallis and Mr Anthony Wood's Busts £2. 9. 6.' They were bought from Dr Charlett's collection through Thomas Rawlins (see No. 173).

186 JOHN LOCKE

*Thomas Gibson.*

B. 1632; educated at Christ Church; M.A. 1658; resident Physician to Lord Shaftesbury, 1667; F.R.S., 1668; lived in Oxford,

[1] No doubt the robes of a Cambridge D.D.

[2] An autograph letter from Kneller to Charlett dated from London, April 1699, shows that the portrait was then already in hand: 'I was not so happy as to see you when I was drawing Dr. Wallis' picture, and have heard nothing of you since, nor Mr. Pepys which I think expects . . to hear you wish to have the picture placed in the gallery . . he being very much contented with what I have done.' (Ballard MS. xi. 68.) See also Pepys' Correspondence with Wallis and Kneller, *Diary*, ed. 1885, vi, 304 seqq.

1681–4; published the *Essay on the Human Understanding*, 1690; d. 1704.

Three-quarters length, seated slightly to r. in a blue arm-chair, the head turned three-quarters to l.; white hair falling to shoulders; clean-shaven face; brown gown lined with grey, open, showing white shirt at throat and wrists; his l. hand rests on his knee, his r. lies on a closed red volume lettered LOCKE OF HUMAN UNDERSTANDING, which lies on a blue-covered table to l.; dark background. Canvas $49 \times 39\frac{1}{2}$ in. [122.]

Given to the University by the painter, 1733.[1]

Described in the Register of Benefactions, '*effigiem . . ad architypum ab ipso egregie expressam*'.

Oxford Exhibition of Historical Portraits, 1905, No. 204*.

187 THE SAME

Small copy of the above portrait. Canvas $18\frac{1}{2} \times 13\frac{1}{2}$ in. [48.] Inscribed on the back, 'Rec$^{d}$ from the Ashmolean Museum 6. Nov. 1897.' Apparently modern work. It is not in the Museum Catalogue of 1836.

188 CATHERINE OF BRAGANZA

*John Riley.*

B. 1638; daughter of John IV, King of Portugal, married to Charles II, 1662; held her Court in Oxford, 1665–6 and in 1681; returned to Portugal 1692; d. 1705.

Nearly whole length, seated to r. in a carved oak chair, the head turned three-quarters towards the spectator; curly brown hair dressed with pearls; pearl necklace and ear-rings; low-cut dark blue velvet dress, fastened with jewelled clasps, over white satin bodice and petticoat; white chemisette and full sleeves; blue, ermine-lined mantle; her r. hand rests on ermine fold thrown over arm of chair; the l. on lap; architectural and red velvet curtain background. Canvas $50 \times 40$ in. [174.]

Given to the University by Lord Crew in 1720.[2]

In the Library accounts for 1719–20 occurs a payment 'for bringing Q. Catherine's picture from London, 8*s.* 6*d.*'

[1] Dr. Rawlinson wrote, Sept. 2, 1751 (Rawl. MS. C. 989, f. 174): 'I have met with a good picture of Mr. Lock sitting in a chair . . . designed for Alma Mater if her governors can be persuaded to prefer one who has been and may be a considerable benefactor than any Rev$^{d}$. Rareeshowman, but this is at their option.' Apparently, this portrait did not come to the University.

[2] See note to No. 161.

189 CHARLES SACKVILLE, EARL OF DORSET AND MIDDLESEX

*Attributed to Jonathan Richardson.*

B. 1638; created Earl of Middlesex, 1665; succeeded his father as sixth Earl of Dorset, 1677; Lord Chamberlain to William III, and Regent in his absence; K.G. 1691; published poems, 1701; d. 1706.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat; Garter robes, blue velvet mantle lined with white, over crimson and white surcoat, collar and George of the Order. Canvas 39 × 32½ in. [324.]

Given to the University by Edward Harley, 2nd Earl of Oxford, in 1723.

The picture is attributed to Richardson in Dr. Ducarel's list of 1740.[1]

190 HUMPHRY HODY

*Attributed to W. Sonmans.*

B. 1659; Fellow of Wadham College, 1685; D.D. 1692; Regius Professor of Greek, 1698; eminent Biblical scholar; founded Greek and Hebrew Exhibitions at Wadham College; d. 1707.

Bust, facing the spectator, the head turned three-quarters to r.; long brown wig; white bands; gown over dark dress. Canvas 30 × 25 in. [221.]

Given to the University by the widow of the subject about 1708; it is mentioned in Hearne's catalogue, and attributed to Sonmans [1] in Dr. Ducarel's list dated 1740.

A similar head was engraved by M. Van der Gucht after Thos. Forster and prefixed to Hody's *De Bibliorum Textibus.* Another similar portrait was presented to Wadham College by Mrs. Hody.

191 WALTER CHARLETON

*J. Wollaston.*

B. 1619; entered Magdalen Hall, 1635; M.D. 1643; Physician to Charles I and Charles II; a voluminous writer on medical and antiquarian subjects; d. 1707.

Half length, facing the spectator; long black curly hair; clean-shaven face; square collar; black M.D. gown over mulberry-coloured coat; painted in an oval spandrel. Canvas 29 × 24 in. [277.]

[1] MS. Gough, Misc. Antiq. 3.

Given to the University by Humphrey Bartholomew of University College in 1735.

A similar portrait in the possession of the Royal College of Physicians, on which this was probably based, was engraved by D. Loggan *ad vivum delin. et sculp.*, with the date 1679. It is inscribed 'Effigies Gualteri Charletoni Med. Doct. & Coll. Med. Lond. Socii Anno Christ. MD·C·LXXVIII ætat suae 56.'

192 WILLIAM JANE

*William Gandy.*

B. 1645; Student of Christ Church, 1660; D.D. 1674; Canon of Christ Church, 1678, and of St. Paul's, 1679; Regius Professor of Divinity, 1680; d. 1707.

Bust, three-quarters to r., the head turned towards the spectator; flaxen periwig falling to shoulders; clean-shaven face; square bands; black dress; brown background; painted in an oval spandrel. Canvas 29 × 24 in. [285.]

Inscribed on the back before relining, with the name of the subject and the signature of the painter, W. GANDY FE. ANNO 1706,* which have been copied by the restorer.

Given to the University by T. Herring, Archbishop of York, 1744.

Oxford Exhibition of Historical Portraits, 1905, No. 199*.

193 THE SAME

Three-quarters length, seated slightly to l. in a high-backed blue-covered arm-chair; thick grey hair falling to shoulders; clean-shaven face; bands; scarlet and black D.D. gown over black cassock; the r. hand holds a partly-opened volume, the l. rests on arm of chair; column to r. Canvas 50 × 40 in. [360.]

Given, according to the Register of Benefactions, by Peter Foulkes, D.D., of Christ Church, in 1730. The arrival of the portrait is recorded (Register D. p. 60) in 1787 as the gift of the late Dr. Foulkes, probably John the son of Peter.

194 WILLIAM BEVERIDGE

*Benjamin Ferrers.*

B. 1637; educated at St. John's College, Cambridge; Prebendary of St. Paul's, 1674, and of Canterbury, 1684; D.D. 1679; Bishop of St. Asaph, 1704; d. 1708.

Half length, slightly to r.; black skull-cap; brown hair; clean-shaven face; square bands; rochet; black chimere. Canvas, oval, 20½ × 24 in. [49.]

Gutch says: the Bishop 'ever refusing to sit for his picture in his

life-time,' this portrait was painted after his death in 1708 by his kinsman Benjamin Ferrers, who was born deaf and dumb. It was given to the University in 1793 by Edmund Ferrers, M.A., of Christ Church.

Exhibition of National Portraits, 1867, No. 166.

A three-quarters length by the same painter; the head resembling this portrait was engraved by M. Van der Gucht as a frontispiece to the bishop's works in 1729.

### 195 HENRY ALDRICH

B. 1647; student of Christ Church, 1662; D.D. and Canon, 1682; Dean, 1689; an accomplished architect and musician; d. 1710.

Bust, three-quarters to r.; grey hair falling to shoulders; clean-shaven face; falling collar; black gown; dark brown background painted in an oval spandrel. Canvas 29 × 24 in. [314.]

Bought by the University in 1804 from a servant of Mrs. Hobson of Kneeton Hall, Yorkshire, to whose grandfather, Robert Hobson, butler of Christ Church, the Dean presented it (statement on a card attached to the back of the picture).

Oxford Exhibition of Historical Portraits, 1905, No. 209.

### 196 THE SAME

*Ascribed to Sir G. Kneller.*

Bust, younger face, three-quarters to l.; thick flowing grey hair; clean-shaven face; square bands; black gown; greyish-brown background. Canvas oval 30 × 25 in. [152.]

Given to the University by Dr. George Clarke in 1725.

Gutch adds the following inscription:

Sic ferebat ora
Vir egregius Henricus Aldrich, S.T.P.
Dignissimus Aedis Christi Decanus;
Quod ut posteris innotescat,
Hanc ejus Effigiem Acad. Oxon.
Cujus ingens fuit decus et ornamentum
D. D. Georgius Clarke,
Qui virum diu coluit et amavit,
MDCCXXV

### 197 HENRY DODWELL

B. 1641; scholar and Fellow of Trinity College, Dublin; Camden Professor of Ancient History at Oxford, 1688; a voluminous writer; d. 1711.

Three-quarters length, seated three-quarters to l.; in a red arm-chair in front of a wooden table; long grey curling hair; clean-shaven face; white bands, and shirt seen at wrists; dull red gown lined with striped material; both hands rest on an open book to l., a pen in the r.; an upright manuscript volume, an ink-pot, and another book to l.; behind to l., bookshelves; dark curtain to r; inscribed to l. A.D. 1697 ÆTAT SUAE 56. Canvas 50 × 40 in. [210.]

Hearne notes[1], on Dec. 10, 1719, the arrival of this picture in the Gallery: 'But it is only a Copy of an original one done at the Charges of Francis Cherry Esq., and given by Mr. Cherry to the Library as he several times told me. . . . tho' dying without will . . . it seems this original Picture came afterwards into the Hands of Mrs. Dodwell . . . and now she keeps the original and hath sent only the copy . . . which is not much liked.' He adds on Dec. 25: 'Mr. Dodwell's Picture in the Bodlejan Gallery is a very bad one, not at all agreeable to his primitive Plainness.'

## 198 LAURENCE HYDE, EARL OF ROCHESTER

B. 1641; second son of the first Earl of Clarendon; M.P. for the University, 1661–79; created Earl of Rochester, 1681; Lord High Treasurer and K.G. 1685; d. 1711.

Three-quarters length, standing slightly to r., the head turned slightly to l.; long dark brown wig; clean-shaven face; white lace cravat; in full Garter robes; part of the motto seen on l. arm which rests on table; the r. hand holds Treasurer's wand; plumed hat to r., dark background. Canvas 50 × 40 in. [65.]

Given to the University by Dr. George Clarke in 1735.

## 199 ADRIAN BEVERLAND

*Sir G. Kneller (unfinished).*

B. 1653, at Middelberg in Zealand; a classical scholar and pupil of Vossius; offended the Dutch Government and took refuge in England; became a reader in the Bodleian in Sept. 1672,[2] and a Doctor of Laws; a collector of pictures and coins; he was 'living in a crazed condition at London' in 1706,[3] and still living in 1712; died mad.[4]

Half length, to r., the head turned towards the spectator; rough brown hair; clean-shaven face; white shirt open at neck with

[1] Hearne's *Collections* vii. 81, 83. [2] Bodleian Admission Register.
[3] Hearne's *Collections*, i. 253.
[4] The date of death is usually given as 1712.

full sleeves; brown silk cloak with blue linings; his r. hand holds small vellum-bound volume, the first finger among the leaves. Canvas 30 × 25 in. [242.]

An inscription on the back copied by a restorer gives the signature of painter, G. KNELLER FECIT: and the date 1689. In the catalogue of the pictures in the Ashmolean Museum of 1697 occurs this entry: 'Pictura Domini Hadriani Beverlandi quam ipse huic museo donavit, A° 1692.' It appears in the Bodleian Gallery, however, first in the Catalogue of 1759.

### 200 FRANCIS CHERRY

*Attributed to Jonathan Richardson.*

B. 1665; educated at St. Edmund Hall; lived at Shottesbrooke; a nonjuring country gentleman, a collector of books and coins, and a great friend and patron of Thomas Hearne; d. 1713.

Bust, to l., the head turned towards the spectator; fair wig; clean-shaven face; loosely folded cravat; dull red coat. Canvas, oval, 29½ × 24½ in. [224.]

Given to the University by the subject's daughter Anna in 1729.

The ascription to Richardson is an old one, but the painting is more probably by Sonmans.

### 201 QUEEN ANNE

*After Sir G. Kneller.*

B. 1665, second daughter of King James II and Anne Hyde; married George, Prince of Denmark, 1683; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702, and 1708; d. 1714.

Three-quarters length, seated facing the spectator in an oak chair carved with cupids at the back; dark hair in curls with ringlet on each shoulder; low-cut gold-embroidered dress, bordered with ermine round neck showing lace chemisette; full sleeves edged with ermine and ornamented with jewels over lace sleeves; brownish-purple velvet mantle lined and edged with ermine; pearl necklace, loops on shoulder, and girdle; stomacher of jewels; collar, George, and Star of the Order of the Garter; her l. hand holds orb on knee, the r. a fold of her drapery; crown on red-covered table to r.; red curtain background. Canvas 50 × 40 in. [171.]

The picture first appears in the Catalogue of 1840.

A similar picture is in the Scottish National Portrait Gallery.

202 JOHN TAYLOR

*By Himself.*

B. *c.* 1630; a painter and citizen of Oxford; his earliest authenticated picture dated 1655, others 1658, 1664, and 1670; Bailiff, 1685; Mayor, 1695; lived in Canditch opposite Balliol College, and renewed the lease for forty years in 1695; Mayor a second time in 1708; d. 1714 (?).[1]

Half length, seated to r., the head turned towards the spectator; crisply curling brown hair; slight moustache, and tuft on chin; white collar; dark dress fastened with a row of buttons; loose cloak round shoulders, which he holds with the l. hand; signed JOHN TAYLOR PINXIT, 1655. Canvas 30 × 25 in. [176.]

Given to the University by the painter, together with the portrait of his uncle the 'Water Poet', with which in several catalogues it is confused. It hung for many years on the staircase, and was in the Ashmolean in 1866.

Engraved for Harding's *Biographical Mirrour*, ii. 88, 1796.

Exhibition of National Portraits, 1866, No. 759.

203 JOSIAH PULLEN

*R. Byng.*

B. 1631; educated at Magdalen Hall; M.A. 1657; Vice-Principal 57 years; Vicar of St. Peter's in the East for 39 years; d. 1714.

Half length, three-quarters to l.; white hair falling to neck; clean-shaven face; square bands; black gown over black dress. Canvas 28½ × 24 in.

Given to the University by Matthew Frampton, M.D., Fellow of Magdalen College, in 1736.

Engraved in Harding's *Biographical Mirrour*, ii. 36, 1796.

204 JOHN RADCLIFFE

*Michael Dahl after Sir G. Kneller.*

B. 1650; educated at University College; Fellow of Lincoln College, 1669; M.D. 1682; F.R.S.; physician to Princess Anne and to William III; bequeathed a great fortune to build the Radcliffe Camera, Infirmary, and Observatory; d. 1714.

Three-quarters length, seated slightly to r., the head turned facing

[1] The entry of the burial of a John Taylor in the Register of St. Mary Magdalen parish, on Aug. 24, 1714, may refer to the death of the painter. See also in the Introduction, p. xxvii seq.

the spectator; long grey periwig falling over shoulders; clean-shaven face; long cravat; shirt ruffles at wrists; grey velvet coat with gold buttons; his l. hand gloved, holding glove on hip by sword-hilt, his r. spread open on his breast, the arm leaning on scarlet-covered table to l. on which lie his black hat and a paper; dark wall background. Canvas 50 × 40 in. [63.]

Tablet inscribed: JOHANNES RADCLIFFE M.D. UNIVERSITATIS OXONIENSI[s] BENEFACTOR MUNIFICENTISSIMUS. OBIIT NOV$^{R}$ 1714.

LEGAVIT GULIELMUS BROMLEY DE BAGINTŌ IN COM: WAR: UNUS E CURATORIBUS TESTAMENTI ET AC: OXON: PLUS TRIGINTA ANNOS BURGENSIS.

A copy, bequeathed to the University by William Bromley, M.P., D.C.L., Speaker of the House of Commons, in 1732.

The original portrait by Sir G. Kneller, belonging to the Radcliffe Trustees, hangs in the Camera, No. 682. It was engraved by P. Fourdrinier in 1747.

Another is in the Radcliffe Infirmary.

## 205 THOMAS SPRAT AND HIS SON

*Michael Dahl.*

B. 1635; Scholar of Wadham College, 1652; M.A. and Fellow, 1657; D.D. 1669; Prebendary of Lincoln, 1660; Canon of Westminster, 1680, Dean 1683; Bishop of Rochester, 1684; F.R.S. 1663; wrote a history of the Royal Society, 1667; d. 1713.

His son Thomas, Archdeacon of Rochester, d. 1720.

Three-quarters length figures, the Bishop seated three-quarters to r. in a large arm-chair; flaxen periwig falling to shoulders; clean-shaven face; square bands; rochet and black chimere; his r. hand rests on the arm of his chair, his l. points to a book with a large blue and gold marker, held open on a table before him by his son, who stands before him slightly to l.; he has flaxen periwig falling to shoulders; clean-shaven face; and wears square bands and black gown; architectural and curtain background. Canvas 52 × 59 in. [160.]

Acquired by the University in 1818.[1]

Engraved by J. Smith, 1712.

Oxford Exhibition of Historical Portraits, 1906, No. 208.

## 206 GEORGE HICKES

B. 1642; Fellow of Lincoln College, 1664; D.D. 1679; Dean of Worcester, 1683; nonjuring bishop of Thetford, 1694; founder of the critical study of documents in England; d. 1715.

[1] Note stuck into the Librarian's memorandum book.

Half length, very slightly to r., looking full at the spectator; dark wig; clean-shaven face; white bands; black gown; painted in an oval spandrel; inscribed to r. G. HICKES S.T.P. Canvas 20 × 25 in. [308.]

Given to the University by Dr. Euseby Isham, Rector of Lincoln College and Vice-Chancellor, in 1746.

The engraved portrait inscribed 'R. White *ad viv. delin. et sculp.* 1703', after which this one was probably painted, is prefixed to Hickes's *Linguarum Septentrionalium Thesaurus*, 1705.

In the Leeds Exhibition, 1868.

207 ROBERT NELSON

*Sir Godfrey Kneller.*

B. 1665; entered Trinity College, Cambridge, 1678; F.R.S. 1680; a nonjuror; published religious works, *The Festivals and Feasts of the Church*, in 1705; d. 1715.

Whole length, seated to r., the head turned towards the spectator; long periwig; clean-shaven face; white neck-cloth and shirt sleeves; brown silk cloak lined with blue; blue stockings, black shoes; his r. hand rests on arm of chair, his l. touches page of an open book, inscribed FESTIVALS AND FEASTS OF THE CHURCH OF ENGLAND, which lies on a green-covered table to r.; behind, green velvet brocade curtain and two rows of folio volumes. Canvas 93 × 56½ in. [290.]

Given to the University by the Rev. J. Craven in 1769.

The head only engraved by Vertue in 1715.

208 ROBERT FLEMING THE YOUNGER (?)

*Attributed to John Closterman.*

B. 1660 (?); educated at Leyden and Utrecht; minister at the Scots Church, Founder's Hall, Lothbury, 1698; a preacher of influence; consulted in the presbyterian interest by William III; d. 1716.

Bust, slightly to r., the head facing the spectator; light curly wig; clean-shaven face; white bands, black gown over black clothes; painted in an oval spandrel. Canvas 29¼ × 24½ in. [280.]

This portrait first appears in the second edition of Norris's Catalogue, 1847, as that of Robert Fleming the elder. It was acquired, in all probability, from Rawlinson with many other pictures unrecorded among his gifts. From the same source came a considerable number of the younger Fleming's manuscript sermons, papers, and a few books, and it is plain from a note in one of

these that the two men were acquainted. The shape of the wig, considered in relation to the age of the subject, and the suggested attribution to Closterman (1656-1713) also lend weight to an identification with the younger man of the name. No engraved portrait of either Fleming appears to exist.

209 JOHN BAGFORD

*Hugh Howard.*

B. 1650; 'bred to the occupation of a shoemaker,' became a collector of books and prints which passed into the Harleian Library; collected the *Bagford Ballads*; d. 1716.

Half length, three-quarters to r.; long hair, tinged with grey; clean-shaven face; narrow white cravat and wristbands; snuff-coloured coat; r. hand against chest; inscribed above to l. with name of subject, to r. D.D. RICH. RAWLINSON LL.D. Canvas 30 × 25 in. [26.]

Purchased at the Earl of Oxford's sale for £1. 1s., and given to the University in 1745 by Dr. Rawlinson, who believed it to be 'the only original picture' of the subject.[1] Lord Harley had purchased John Bagford's papers and picture in 1716.[2]

210 ROBERT SOUTH

B. 1634; Student of Christ Church, 1651; M.A. 1657; Public Orator, 1660–7; D.D. 1663; Canon of Westminster, 1663, of Christ Church, 1670; a witty, eloquent, and unconventional preacher; d. 1716.

Bust, facing the spectator; dark curly hair falling to neck and over forehead; square bands; dark dress. Canvas 30 × 25 in. [104.]

Bequeathed to the University in 1704 by Dr. Ralph Bathurst, President of Trinity, to whom it was given by the subject.[3]

A similar portrait belongs to the Regius Professor of Ecclesiastical History at Christ Church.

211 MARY OF MODENA

*John Riley.*

B. 1658; daughter of Alfonso IV, Duke of Modena; married James II, 1673; the mother of James Edward, the Chevalier de St. George, 1688; fled to France, 1688; d. 1718.

Three-quarters length, seated slightly to l.; dark hair in curls; brown robe lined with blue; white underdress; her r. hand rests on a spaniel lying on a stool by her side, her l. touches a fold of drapery; sombre landscape background. Canvas 49 × 40 in. [170.]

[1] Ballard MSS. ii. p. 108[v] and 166.
[2] Hearne, *Collections*, v. 376.
[3] See Dr. Bathurst's will, preserved in the Archives.

Given to the University by Nathaniel, Lord Crew, 1720.[1]
A similar picture is in the possession of Earl Spencer.
Oxford Exhibition of Historical Portraits, 1905, No. 228.

212 JOHN FLAMSTEED

*Thomas Gibson.*

B. 1646; M.A. from Jesus College, Cambridge, 1674; appointed 'astronomical observator', 1675; the Royal Observatory in Greenwich Park built for his use, 1676; F.R.S. 1677; d. 1719.
Three-quarters length, seated three-quarters to r.; flaxen periwig falling to shoulders, clean-shaven face; square bands; black gown; his r. hand spread open on his breast, his l. rests on a volume, inscribed OBS$^{S}$ CAELESTES AB ANNO 1671 AD 1712, which lies on a table to r.; architectural background; signed and dated T. GIBSON FEC$^{T}$ 1712. Canvas 47½ × 38¾ in. [204.]
The head engraved by G. Vertue, 1721.
Given to the University by James Hodgson, F.R.S. (1672-1755), who married Flamsteed's niece and helped his widow to publish his works.[2]
Oxford Exhibition of Historical Portraits, 1906, No. 11*.

213 JOSEPH ADDISON

*Sir Godfrey Kneller.*

B. 1672; Fellow of Magdalen, 1697-1711; principal contributor to the *Spectator*; Secretary of State, 1717; d. 1719.
Half length, slightly to r., the head turned three-quarters to l.; white periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast and wrists; his r. hand rests on a table to l.; warm grey curtain background, landscape through opening to r. Canvas 35 × 27¼ in. [142.]

[1] See note to portrait of Charles II given by Lord Crew, No. 161.

[2] A letter from Dr. Rawlinson to Humphrey Owen, Bodley's Librarian, dated July, 1752, concerning Hodgson's gift of this and Tycho Brahe's portrait, may perhaps be quoted at length: 'By next week's waggon directed to Mr. Fletcher in the Turl will be sent the pictures of Tycho Brahe and Mr. Flamstead from Mr. Hodgson, as he pretends originals—but as good judges assure me, particularly Mr. Vertue, who engraved one of Mr. Flamstead for him from the original, which Mr. Hodgson, tho' he pretends otherwise, keeps—they are good copies and to be valued as such, but not as originals. That of Tycho Brahe, he says, was given to Mr. Flamstead by the King of Denmark, but how, sure I cannot tell; if so, or indeed all ways, that sent you is but a copy of a copy of an original, now remaining in Denmark, and this I conclude by its being painted on canvass, as in the times he lived, painting was on board. . . . In my own mind I believe the originals, I mean those from whence these were copyed, are left by Mr. Flamstead out of Mr. Hodgson's power to give, and with copper-plates and papers only his property for life.' Rawl. MS. C. 989, fol. 183. Cf. also fol. 180. A similar portrait is at the Royal Society, given by John Belchier, d. 1785.

A replica of the Kit Kat Club picture painted by Kneller for Jacob Tonson, in 1697, in the possession of his representative, Mr. Baker, of Bayfordbury, Herts. It was given to the University by Charlotte Addison, daughter of the subject,[1] in 1750.

Engraved by J. Simon.

Oxford Exhibition of Historical Portraits, 1905, No. 6.

214 JOHN HUDSON

*W. Sonmans.*

B. 1662; M.A. of Queen's College, 1684; Fellow of University, 1686; Bodley's Librarian, 1701; Principal of St. Mary Hall, 1712; d. 1719.

Three-quarters length, standing slightly to l.; light brown periwig; clean-shaven face; white bands and cuffs; black gown over black cassock; his l. hand rests on hip, his right holds a book against his side; red curtain to r., to l. a balcony with pillar, landscape with trees beyond; inscribed on base of pillar, IOANNES HUDSON S.T.D. PROTOBIBLIOTHECARIUS ELECTUS XI DIE APRILIS A.D. MDCCI OBIIT XXVII DIE NOVEMBRIS A.D. MDCC XIX. Canvas 48 × 40 in. [303.]. Given to the University by his widow. A payment for the carriage of 'Dr. Hudson's Picture' occurs in the Vice-Chancellor's accounts for 1720.

Engraved without the landscape by Simon Gribelin; inscribed SONMANS PINXIT.

215 NATHANIEL, BARON CREW

*Sir Godfrey Kneller.*

B. 1633; Fellow of Lincoln College, 1656; Rector, 1668–72; Bishop of Oxford, 1671, of Durham, 1674; succeeded as third baron, 1697; benefactor to the University and to Lincoln College; d. 1721.

Three-quarters length, standing three-quarters to l.; grey hair falling over shoulders; clean-shaven face; square bands; scarlet and miniver Peer's robes; his r. hand holds his coronet, his l. held before him; architectural background, mitre in niche to l.; signed and dated G. KNELLER F. 1698. Canvas 49 × 39½ in. [64.]

On the frame is an inscription recording the bequest of the picture to the University by William Lupton, one of the executors of Lord Crew's will, in 1726.

Engraved by J. Faber, the younger, 1727.

Exhibition of National Portraits, 1867, No. 6; Oxford Exhibition of Historical Portraits, 1906, No. 18*.

[1] *Register of Magdalen College*, iii. 92.

216 THE SAME[1]

Three-quarters length, standing three-quarters to l.; black skull-cap; long dark hair; clean-shaven face; white bands; rochet and black chimere; his l. holds a fold of the chimere, his r. rests on a red-covered table to l., on which lies a mitre and crozier; pillar behind. Canvas 50 × 40 in. [278.]

Given to the University by the subject in 1720.[2]

A similar portrait is at Lincoln College.

217 MATTHEW PRIOR

*Jonathan Richardson the Elder.*

B. 1664; Fellow of St. John's College, Cambridge, 1688; Secretary to the Embassy at the Hague and Paris, 1689–99; diplomatist and poet; an adherent of Harley, Lord Oxford; d. 1721.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; clean-shaven face; black cap; white cravat and lace ruffles; black coat, his l. hand thrust into the breast, his r., holding a pen, rests on a table to l.; warm grey background. Canvas 49 × 39½ in. [139.]

Given to the University by Edward, Lord Harley,[3] 1723, a duplicate of the picture at Welbeck, painted for Lord Harley by Richardson.

Engraved by G. Vertue, 1719, the head only by J. Simon, with the date 1718.

Oxford Exhibition of Historical Portraits, 1906, No. 14.

218 SIR GILBERT DOLBEN

B. 1658; educated at Christ Church; entered Parliament as M.P. for Ripon, 1685; Puisne Judge in the Irish Court of Common Pleas, 1701; created a Baronet, 1704; d. 1722.

Whole length, standing facing the spectator, the head turned three-quarters to r.; long grey wig falling over shoulders; square bands; scarlet and miniver judge's robes held in round waist with black sash tied with a bow in front; black object, perhaps a cap, hanging from it on his r. side; his r. hand on his hip, his l. points to two books on a blue velvet covered table to r. Canvas 94 × 51 in. [164.]

Not in the Gallery till between 1806 and 1840; perhaps given

[1] Said, in a note by Dr. Bliss, to be a copy by Sonmans from an original by Kneller at Crewe Hall.

[2] See Hearne, *Collections*, vii. 146, 280, and note to No. 161.

[3] Afterwards the 2nd Earl of Oxford. His wife was the heiress of the Duke of Newcastle.

with the portrait of Sir William Dolben in 1818.[1] A three-quarters length portrait resembling this is at Christ Church.

### 219 JOHN CHURCHILL, DUKE OF MARLBOROUGH

*John Michael Rysbrack.*

B. 1650; the great soldier; created Duke of Marlborough, 1702; was granted Woodstock Manor and money for building Blenheim Palace, Oxfordshire, by Parliament, 1705; d. 1722.

Bust, marble; the head, crowned with a laurel wreath, bound with ribbon, turned slightly to r.; hair short and curly; clean-shaven face; eyeballs slightly incised; loose drapery held together with a round clasp on r. breast over classical armour ending in a square band about the neck; a lion's head with mane on r. shoulder. A star of the order of the Garter on l. breast.

Plinth inscribed with name, titles, etc., of the subject, and ILLUSTRISSIMA VIDUA, DIGNA TALI TANTOQ3 VIRO, D:D: ACADEMIAE OXONIENSI A.D. MDCCXXX. At the back is a list of battles.[2]

The Vice-Chancellor's accounts for 1730 show a payment of 12/- to Dr. Clarke for the carriage of this bust.

In 1780 the bust stood in one of the arches of the Tower.

### 220 WILLIAM, EARL COWPER

B. 1665 (?); King's Counsel, 1689; Keeper of the Great Seal, 1705; created Baron Cowper, 1706; Lord Chancellor, 1707–10 and 1714–18; Earl, 1718; d. 1723.

Half length, three-quarters to r.; long flowing light-brown wig; clean-shaven face; long lace bands and ruffles; Lord Chancellor's black brocade and gold robes over black clothes; his r. hand partly seen, his l., holding edge of robe; part of Chancellor's purse seen to the l. Canvas $34\frac{1}{4} \times 29$ in. [406.]

Bequeathed by Dr. Rawlinson in 1755 as the Earl of Shaftesbury.

### 221 ROBERT CONNY

*Alex^r Vanderhagen.*

B. 1655 (?)[3]; educated at Magdalen College; B.A. 1676; M.D.

[1] Minutes of the Hebdomadal Board.

[2] See Gutch, p. 966. The marble tablet on which the list is cut, originally set in the pedestal of this bust, is now in the Ashmolean Museum.

[3] Both the *Dictionary of National Biography* and Foster, in the *Alumni*, give the dates of Conny's birth and death incorrectly. His tomb in the north aisle of the church of St. Nicholas, Rochester, bears a long inscription, which records the death of his wife on May 5 and of himself on May 25 in the year 1723, and their respective ages. The Register of Benefactions incorrectly records the gift as from the widow.

1685; Fellow of the Royal College of Physicians; naval physician at Deal, 1692; d. 1723.

Three-quarters length, seated to r. in a red arm-chair, the head turned slightly to l.; long powdered wig; clean-shaven face; lace-edged bands and ruffles; doctor's black gown over grey coat and waistcoat; arms resting on elbows of chair, the l. hand open; on table to l., a large volume open at page 101, showing illustration of a human skeleton; green curtain to r., a bookcase to l. Canvas 58 × 40 in. [218.]

Given to the University in 1723, probably by the heiress of the subject, his cousin, Sara Conny, widow of Captain Beaumont Walrond.

Engraved by John Faber in 1722, the plate inscribed ALEX$^{R}$ VANDERHAGEN PINX: ROBERT CONNY, M.D. COLL. REG. MEDICOR: LOND. SOCIUS &C. AETATIS SUAE 67, 1722.

A similar portrait is in the possession of Magdalen College.

222 SIR GODFREY KNELLER[1]

*Sir Godfrey Kneller.*

B. 1646 at Lübeck; came to England, 1675; principal court painter to Charles II and in the four following reigns; knighted, 1691, a baronet 1715; d. 1723.

Three-quarters length, standing three-quarters to l.; grey periwig falling down back; clean-shaven face; lace cravat and ruffles; light grey velvet coat and waistcoat; large gold medal of King William III suspended by chain across breast; his r. hand is thrust into the breast of his waistcoat, his l. rests on a pedestal to r.; architectural background, distant view of Kneller Hall through opening to l. Canvas 49 × 39½ in. [177.]

Inscribed on the back with the name and titles of the subject.

Given to the University by Sir. G. Kneller, Sept. 1721.[2]

Exhibition of National Portraits, 1867, No. 120; Oxford Exhibition of Historical Portraits, 1906, No. 20.

223 THOMAS BOUCHIER (?)

*W. Sonmans.*

B. 1638 (?); matriculated 1650; Fellow of All Souls College, 1658; Professor of Civil Law, 1672–1712; Principal of St. Alban Hall, 1679; d. 1723.[3]

[1] This portrait was in the University Galleries (now Ashmolean Museum) in 1862, when it was relined, stretched, cleaned, and restored by James Wyatt for £5 5*s*.

[2] Cf. Hearne's *Collections*, vii. 280.

[3] Hearne gives the age of Bouchier when he died as about 90 Gutch, writing

Bust, slightly to l.; grey wig to shoulders; clean-shaven face; white lace cravat; light brown coat, with large buttons of the same material; black gown; painted in an oval spandrel; signed and dated W^M SONMANS PINX. 169$\frac{8}{9}$. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. [289.]

Inscribed on the back AETATIS SUAE 58.

Hitherto an unknown portrait; here tentatively called Thomas Bouchier, whose portrait—a head—was given in 1774.

## 224 SIR CHRISTOPHER WREN

*Edward Pierce.*

B. 1632; educated at Wadham College; Fellow of All Souls College; D.C.L.; Savilian Professor of Astronomy, 1661; President of the Royal Society, 1780; built the Sheldonian Theatre, 1669; d. 1723.

Bust, marble, the head three-quarters r.; long curly hair to his shoulders; clean-shaven face; eyes incised; loose drapery.

The Plinth is inscribed CHRISTOPH. WREN EQ. AURAT. EX DONO CHRIST. WREN, ARM.

A letter quoted by Vertue from Christopher, the son of Sir Christopher Wren, to 'Dr. Prof^r Ward' (probably John Ward, 1679–1758) contains the following: 'The marble Bust of my Father in the picture Gallery at Oxford was the performance of Edward Pearce about the year 1673.'[1]

The Vice-Chancellor's accounts for 1737 show an item: 'Paid Mr. Wren's Servant that brought down Sir Christ^rs Bust £3 3.'

## 225 HUMPHREY WANLEY

*Thomas Hill.*

B. 1672; began life as a draper's assistant at Coventry; became an assistant in the Bodleian Library, 1696; prepared a catalogue of Anglo-Saxon MSS., 1700; Librarian to the first and second Earls of Oxford; catalogued the Harleian MSS., 1708; F.S.A. 1717; d. 1726.

Three-quarters length, seated to l. behind a grey stone parapet, the head turned three-quarters towards the spectator; dark brown cap with gold tassel; clean-shaven face; white shirt open at the throat, and white wristbands; loose blue velvet gold-laced coat with turned-back cuffs; both hands hold a large open Greek

seventy years later, as 80; the date of his matriculation would seem to suggest a figure between the two, which would make the dates inscribed on the picture tolerably right.

[1] I owe this reference to the kindness of Mr. Cust.

MS. volume resting on two other books which with a partly unrolled MS. lie on a table to l.; behind to r. is a dark red curtain which hangs over the parapet in front; on the stone panel is a vase carved in high relief. Canvas 54 × 38 in. [251.]

On the back, which has been relined, is the following inscription copied by the restorer:—

HUMPHREDUS WANLEY NATHANAELIS F: COVENTRIA
NATUS XXI DIE MART. A.D. $167\frac{1}{2}$
THOMAS HILL PINXIT
XXX APRIL A.D. 1716

Acquired by the University in 1785.

Sir G. Scharf notes that this is a duplicate of the portrait of Wanley in the possession of the Society of Antiquaries. But that is dated Dec. 18, 1711, and measures 48 × 40 in. The words MR. WANLEY are painted on the curtain to r.

226 THE SAME *Thomas Hill.*

Bust, three-quarters to l.; curly brown hair; clean-shaven face; long white cravat; dark, gold-laced coat and waistcoat; painted in an oval spandrel; inscribed to r. D.D. EDW. COMES OXON & MORTIMER, to l. HUMFREDUS WANLEY COVENTRIENSIS, 1717. Canvas 33 × 25 in. [309.]

Given to the University by Edward Harley, second Earl of Oxford, in 1740.

Engraved by J. Smith with the inscription FEC. ET EX. $171\frac{7}{8}$ NATUS 21 DIE MARTII A.D. $167\frac{1}{2}$ THOMAS HILL PINXIT MENSE SEPTEMB. A.D. 1717.

Exhibition of National Portraits, 1867, No. 133.

227 SIR ISAAC NEWTON *Joseph Wilton.*

B. 1642; Fellow of Trinity College, Cambridge; M.P. for Cambridge University, 1689 and 1701–2; F.R.S. 1672, President from 1703; knighted, 1705; wrote the *Principia*, 1687; d. 1727.

Bust, marble, the head turned to l.; short hair; clean-shaven face; loose drapery.

Acquired in 1762, and said to be based on an original portrait by Enoch Seeman.[1]

[1] Bodleian Day Book under 1762.

228 JOHN FREIND

*Michael Dahl.*

B. 1675; Student of Christ Church, 1694; M.D. 1707; F.R.S.; Physician to Queen Caroline, 1727; d. 1728.

Three-quarters length, seated three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat; golden-brown coat and waistcoat; his r. hand on his thigh, his l. rests beside books and writing materials on a table to r.; warm grey background, bust of Hippocrates on pedestal to r. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in. [216.]

Inscription on back of canvas copied by restorer runs as follows: 'Out of Dr. John Friend's Collection. Purchased by Dr. Simon Burton of New College, Oxford [1690–1744] in the year ——, and after Dr. Simon Burton's decease, purchased of his executors by John Smyth of New College in the year ——, and by the latter presented to the Picture Gallery in the Public Schools of the University of Oxford, in the year 1787.'

Engraved by G. Vertue, 1730.

Oxford Exhibition of Historical Portraits, 1906, No. 26.

Similar pictures are in the National Portrait Gallery and Christ Church.

229 RICHARD HALE

*Jonathan Richardson the Elder.*

B. 1670; educated at Trinity College: M.A. 1695; M.D. 1701; Practised physic with great success in Oxford; Physician to Bethlehem Hospital, 1708; Fellow of the College of Physicians, 1716; a benefactor to their Library, and a distinguished student of medicine, especially of lunacy; d. 1728.

Three-quarters length, seated three-quarters to l. in a high-backed chair; black velvet cap over forehead; dark wig to shoulders; clean-shaven face; white bands; scarlet Doctor's gown over black clothes; the l. hand in white kid glove on his knee; brown curtain background. Canvas 50 × 40 in. [117.]

This picture, under the name of Sir Robert Chambers, first appears in Dr. Macray's list of exhibits in the Gallery 'added to the Collection since 1840'. It does not resemble other authentic portraits of Chambers, and is not even of that period. Its identification has been discovered at the Royal College of Physicians, where there are two portraits of Richard Hale, one identical with this, copied by Richardson for the College in 1733 'from a painting made in Hale's lifetime'.

In Gutch's catalogue this portrait, No. 229, is probably the one called Dr. James Hyde.

230 JOSEPH BOWLES

*Thomas Wright.*

B. 1695 (?); Fellow of Oriel College, 1719; Bodley's Librarian, 1719; d. 1729.

Three-quarters length, standing almost facing the spectator; powdered wig; clean-shaven face; white bands and wristbands; black gown over black clothes; the r. hand hanging down by side and holding a small book, the l. arm leaning on base of pillar to r.; inscribed D. D. THOMAS WRIGHT PICTOR, LONDINENSIS; above to l., I. B. BIBL. EL. NOV. 1719. OBIIT NOV. 24, 1729. Canvas 49 × 39 in. [302.]

Given to the University by the painter.

In the Vice-Chancellor's accounts for 1730 there is an item: 'Paid for the frame and carriage of Mr. Bowles' Picture, £4 . 2 . 0.'

231 SAMUEL CLARKE

B. 1675; educated at Caius College, Cambridge; Chaplain in ordinary to Queen Anne; Rector of S. James's, Westminster, and D.D. 1709; published theological and philosophical treatises, commentaries on classical authors and a translation of Homer; d. 1729.

Half length, slightly to l.; greyish-brown wig falling on to shoulders; clean-shaven face; white bands; black gown over black clothes; painted in an oval spandrel. Canvas 30 × 25 in. [225.]

Given to the University by Dr. Rawlinson in 1752.

In a letter to George Ballard dated 17 Feb. 1752, Dr. Rawlinson writes[1]: 'My respects to Mr. Owen [the Librarian] and let him know that I design a Portfolio for my prints, and a good picture of Dr. Sam. Clarke from Dr. R.'

232 JOSHUA LASHER

B. 1648 (?); Fellow of St. John's College; lived in Pennyfarthing Street; M.D. 1679; Regius Professor of Medicine, 1718; d. 1729.

Three-quarters length, seated to r.; powdered hair; clean-shaven face; white lace bands, the ends frilled and overlapping; scarlet Doctor's gown over dark clothes; the r. hand rests on book lying on blue velvet covered table to l.; dark reddish-brown curtain background. Canvas 50 × 39 in. [351.]

In the Gallery in 1790.

[1] Ballard, MS. ii, 153.

233 FRANCIS ATTERBURY

*Sir G. Kneller.*

B. 1662; educated at Christ Church; Dean, 1712; Bishop of Rochester and Dean of Westminster, 1713; exiled for his allegiance to the House of Stuart; d. in France, 1732.

Half length, to l., the head turned towards the spectator; grey wig; square bands; rochet; black chimere. Canvas 30 × 25 in. [315.]

Given to the University by Bartholomew Peisley, D.D., Fellow of Trinity College, in 1750.

A mezzotint of this portrait by I. Simon is dated 1718.

A similar portrait is in the Deanery, Westminster. There is another at Christ Church.

234 ROBERT LORD RAYMOND

*John Vanderbank.*[1]

B. 1673; called to the Bar from Gray's Inn, 1697; Solicitor-General, and knighted, 1710; Lord Chief Justice, 1725; created Baron Raymond, 1731; d. 1733.

Whole length, standing three-quarters to l.; long grey wig; clean-shaven face; lace bands; scarlet and miniver judge's robes; collar of SS as Lord Chief Justice; both hands by his sides, the l. gloved holds glove, the r. open; to l., table with slate-coloured velvet cover, on which lies coronet; classical statue in an alcove to l.; shield of arms carved on pillar to r.; blue curtain background. Canvas 94 × 58 in. [291.]

Given to the University by Uriah Shudall in 1735, *in testimonium grati animi et memoris beneficiorum.*

The Vice-Chancellor's accounts for 1735 show an item paid 'to Mr. West charges about L[d] Raymonds pict[e] and carriage, £4 . 18 . 6.'

235 MARIA CLEMENTINA SOBIESKA, WIFE OF THE OLD PRETENDER

B. 1701; daughter of Prince James Sobieski, eldest son of the King of Poland; married James Edward Stuart, the Chevalier of St. George, 1719; retired to a nunnery in Rome in 1725; d. 1735.

Half length, almost facing the spectator; powdered hair with curl on r. shoulder, large ruby over forehead and pearl combs and jewel cluster on her l. side; low-cut white satin dress embroidered

[1] The ascription is given by Gutch.

with gold, and bordered round neck with gold band studded with jewels, and a lace tucker; deep, gold, double-pointed waist-band, edged with pearls and embroidered with jewels; rope of pearls from shoulder to shoulder caught at breast and shoulder with jewel clusters; ermine-lined blue velvet mantle; English crown on table to l.

Oil paint on copper, $9\frac{1}{4} \times 7\frac{1}{2}$ in. [51.]

Bequeathed to the University by Dr. Rawlinson in 1755, but not exhibited until about 1870 in the Librarianship of the Rev. H. O. Coxe.

Leeds Exhibition, 1868.

## 236 WILLIAM DERHAM

B. 1657; educated at Trinity College; a naturalist; D.D., and F.R.S., 1702; Canon of Windsor, 1716; d. 1735.

Half length slightly to r.; dark grey wig; clean-shaven face; white square bands; black gown over black clothes; brown background; inscribed REV. WILL^M DERHAM CANON OF WINDSOR F.R.S.; painted in an oval spandrel. Canvas 30 × 25 in. [54.]

In the Gallery in 1790.

There is another portrait in Trinity College.

## 237 THOMAS HEARNE[1]

B. 1678; educated at St. Edmund Hall at the expense of Thomas Cherry; M.A. 1703; Under keeper of the Bodleian, 1712; deprived as a nonjuror; a learned antiquary and indefatigable editor; d. 1735.

Half length, sitting to l.; long hair over shoulders; clean-shaven face; square bands; M.A. gown over unbuttoned coat, and waistcoat; his l. hand on hip, his r. holding book inscribed SUUM CUIQUE open on his knee; a well-filled bookcase behind to l.; inscribed on margin THOMAS HEARNE M.A. OF EDMUND HALL OXON. DYED X JUNE MDCC XXXV, and P. TILLEMANS D., VERTUE S., 1729.

Engraving, $6\frac{1}{2} \times 4\frac{3}{4}$ in.

[1] Although outside the scheme of this catalogue, an exception in favour of a print seems demanded in the case of an antiquary so completely identified with Oxford as Thomas Hearne. A drawing was once in the possession of Dr. Rawlinson, who writes to Thomas Rawlins, Nov. 25, 1735 (Ballard MS. ii. 1, where the letter is copied), 'Mr. Bedford, son of ye editor of *Hereditary Right*, to whom ye MSS. [Hearne's] are left, has given me the only original Drawing of him taken by Mich. Burghers . . . in black lead—which I value much more than that stolen by Mr. Bridge's direction.' This drawing apparently did not come to the Library.

238 WILLIAM BROMLEY

B. 1699 (?); son of the Speaker; educated at Oriel College; D.C.L. 1732; elected M.P. for the University, Feb. 1737; d. March 1737.

Bust, to r.; grey wig; clean-shaven face; white frilled shirt; brown velvet coat, yellow waistcoat; painted in an oval spandrel. Canvas 30 × 25 in. [248.]

Inscribed in ink on back of frame W^M BROMLEY ESQ., MEMBER OF PARL^T FOR THE UNIVERSITY OF OXFORD. THE LEGACY OF THOS. BURGH M.D. TO THE UNIVERSITY 1771.

Thomas Burgh was an M.D. of Christ Church and resided at Coventry.

239 JOHN KING

B. 1655 (?); educated at Christ Church; D.D. 1704; Master of the Charterhouse, Archdeacon of Colchester, 1722; Canon of Bristol, 1728; d. (aged 82) 1737.

Whole length, standing, facing the spectator; grey wig; clean-shaven face; white bands; black gown; open upright large volume on red-covered table to l., on which his r. arm rests, the hand, holding a paper, l. hand stretched out; crimson curtain background, red arm-chair to r. Canvas 92 × 57½ in. [272.]

Bequeathed to the University by the subject by will dated 1736, together with a collection of twelve subject pictures.[1]

240 THOMAS BAKER

*Charles Bridges.*

B. 1656; Fellow of St. John's College, Cambridge, 1680–1717; ejected as a nonjuror, but allowed to continue to reside; an antiquary, historian of his College; benefactor to it and to his University; d. 1740.

Bust, facing the spectator, the head slightly to l.; clean-shaven face, brown wig; small bands; black gown; painted in an oval spandrel; inscribed above to l. with the name of the subject, to r. D.D. RICH. RAWLINSON LL.D. Canvas 30 × 25 in. [243.]

In R. Masters' *Life of Baker*, 1784, compiled from the papers of Dr. Zachary Grey, Baker's friend and literary executor, it is stated (p. 106) that this portrait 'was purchased out of Lord Oxford's Collection by Dr. Rawlinson and placed in the Picture Gallery at Oxford. Charles Bridges *pinxit memoriter*'.

Engraved by J. Simon in mezzotint, and inscribed with these last

[1] Enumerated by Gutch, p. 969 f.

four words. The portrait appears to have been based on a drawing made by Vertue for Lord Oxford 'by stealth' about 1730.[1]
It was acquired by Dr. Rawlinson, who believed it to be the only original picture of Baker,[2] at Lord Oxford's sale for £2. 10s., and given to the University in 1745.
Sir George Scharf notes a duplicate in the possession of the Society of Antiquaries which he considers the original. The measurements differ somewhat, being $20\frac{3}{4} \times 18\frac{1}{2}$ in.

241 EDMUND HALLEY

*Thomas Murray.*

B. 1656; M.A. of Queen's College and F.R.S. 1678; published Newton's *Principia*; Savilian Professor of Geometry, 1703; D.C.L. 1710; Astronomer Royal, 1721; first predicted the return of comets and pointed out the movements of the 'fixed' stars; d. 1742.
Three-quarters length, standing to l., the head turned towards the spectator; long brown wig; clean-shaven face; square bands; dark purplish dress; black fur-lined cloak, on which his l. hand rests, his r. touches a globe to l.; building, in distance to l. Canvas 50 × 40 in. [168.]
Hearne notes, Nov. 1713, 'The Picture of Dr. Edmund Halley (Savilian Professor of Geometry) done exactly like him by Mr. Tho. Murray, who gave it, is lately placed in the Gallery of the Bodlejan Library.'[3]
A similar portrait is at Queen's College.

242 JOHN HOUGH

B. 1651; M.A. of Magdalen College, 1676; D.D. and President 1687; ejected by King James II; reinstated, 1688; Bishop of Oxford, 1690, of Lichfield, 1699, and of Worcester, 1717; d. 1743.
Three-quarters length, seated to r. in red velvet chair, the head turned three-quarters towards the spectator; grey wig; clean-shaven face; white bands, rochet and black chimere; the l. arm rests on red-covered table, the r. at his waist; cap (?) on table; Canvas 50 × 40 in. [162.]
In the Gallery in 1759.

[1] Walpole, *Life of George Vertue*, 4to ed., iv. 124.
[2] Ballard MS. ii. pp. 108[v] and 166.
[3] Hearne's *Collections*, iv. 257.

243 ALEXANDER POPE

*Attributed to Charles Jervas.*

B. 1688; published *Pastorals*, 1709; became intimate with Addison and his circle; the first part of translation of *Homer* published 1715; the *Dunciad*, 1712, completed with additions in 1742; *Essay on Man*, 1733; d. 1744.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast; his l. hand held before him; warm grey background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24$ in. [136.]

On the frame is an inscription commemorating the gift of the picture by Edward afterwards Earl of Oxford and Mortimer, 1722.

Engraved by G. Vertue.

Oxford Exhibition of Historical Portraits, 1906, No. 47*.

244 UNKNOWN MAN

*English School about 1775.*

Miniature, bust slightly to l., looking at spectator; brown hair; clean-shaven face; lace cravat; dark brown coat; grey background. Water-colour on ivory, oval, $1\frac{3}{16} \times \frac{15}{16}$ in.

Labelled Alexander Pope. An old piece of paper pasted at the back gives the price, 30/-.

245 JONATHAN RICHARDSON THE ELDER

*Ascribed to Jonathan Richardson the Younger.*

B. 1665; portrait painter, pupil of John Riley; made an important collection of drawings by the Old Masters; wrote several essays on the theory of painting and criticism; d. 1745.

Bust, slightly to l.; folded cap; bushy wig; clean-shaven face; neck-cloth; dated 25 June, 1739. Pencil drawing, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

The portrait is pasted inside the first cover of a copy of Richardson's Essay on the Theory of Painting, 1715, bequeathed to the Bodleian by Francis Douce in 1834. Under the drawing is written, 'Richardson by himself,' in a later hand.

246 JONATHAN SWIFT

*Charles Jervas.*

B. 1667; educated at Trinity College, Dublin; D.D., 1701; admitted to Hart Hall, 1692; Prebendary of St. Patrick's, 1700, Dean, 1713; published *Tale of a Tub*, 1704, *Gulliver's Travels*, 1726; d. 1745.

Bust, facing the spectator, the head turned three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; black gown and scarf; dark background; painted in an oval spandrel. Canvas $29\frac{1}{4} \times 24$ in. [140.]

A tablet attached to the frame is inscribed:—

Jonath: Swift S.T.P.
Decan. S. Patr. Dubl.
Effigiem Viri Musis Amicissimi,
Ingenio prorsus sibi Proprio celeberrimi
Ut Ipsum suis Oxoniensibus aliquatenus redonaret,
Parietem habere voluit Bodleianum,
1739
Johannes Barber, Armiger, Aldermanus,
Nec ita pridem Praetor Londinensis.

Engraved by G. Vertue, 1716.

The gift is referred to in a letter to Swift, dated April 10, 1739, 'Your friend Mr. Alderman Barber, whose veneration for you prompts him to do anything he can think of that can show his respect and affection, made a present to the University of Oxford of the original picture done for you by Jervas, to do honour to the University by your being placed in the Gallery among the most renowned and distinguished personages this island has produced; but first he had a copy taken, and then had the original set in a rich frame and sent it to Oxford after concerting with Lord Bolinbroke, the Vice-Chancellor, and Mr. Pope.'[1]

Exhibition of National Portraits, 1867, No. 140, Oxford Exhibition of Historical Portraits, 1906, No. 48*.

## 247 JOHN JAMES DILLENIUS

B. 1681, at Darmstadt; Professor of Botany at Oxford, 1728; M.D. 1735; d. 1747.

Half length, slightly to r.; grey wig; clean-shaven face; white bands; dark brown coat, showing white shirt at wrist; l. hand, hidden, supports a coloured drawing of the flower *Amaryllis Formosissima*, to which he is pointing with the first finger of the r. hand. Canvas $30 \times 25$ in. [219.]

[1] Temple Scott's edition of Swift's *Prose Works*, xii. 8, 7. The late Sir Frederick Falkiner, Recorder of Dublin, the writer of the Essay on Swift's Portraits, where this letter is printed, considers the Bodleian Portrait 'almost certainly' the earliest authentic portrait, the 'premier portrait in every sense'. He thinks it to be that mentioned to Stella in the Journal under date Sept. 1710, but the connexion of that picture with Alderman Barber is not made out.

Frame inscribed J. JACOBUS DILLENIUS M.D. BOTANICUS PROFESSOR SHERARDIANUS PRIMUS.

Given to the University in 1752 by Dr. Sydal, a resident in Oxford, who d. 1761, aged 84.

Another copy of this portrait is in the Library of the Botanic Garden.

Engraved by James Heath.

## 248 JOHN POTTER

*Thomas Hudson.*

B. 1674 (?); entered University College, 1688; M.A. and Fellow of Lincoln College, 1694; D.D. 1706; Regius Professor of Divinity, 1707–37; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; published *Archaeologia Graeca*, 1697–8; d. 1747.

Whole length, standing slightly to l.; white wig; clean-shaven face; bands; white rochet; black chimere and scarf; his r. hand before him, his l. at his side holds a fold of his robe; square cap on table with a dark green cover to l.; in background dark green curtain to r.; altar-piece of a church to l.; signed THOMAS HUDSON, PINXIT. Canvas, 94 × 61½ in. [43.]

Given to the University by John Potter, Dean of Canterbury, son of the subject, 1750.

Oxford Exhibition of Historical Portraits, 1906, No. 64*.

## 249 JOSEPH TRAPP

B. 1679; scholar of Wadham College, 1696; M.A. and Fellow, 1702; first Professor of Poetry, 1708–18; d. 1747.[1]

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; black gown, cassock, and scarf; warm grey background. Canvas, 29 × 24 in. [135.]

Given to the University by Joseph Trapp, son of the subject, 1755.

Engraved for Harding's *Biographical Mirrour*, 1796, ii. 96.

Oxford Exhibition of Historical Portraits, 1906, No. 49.

## 250 EDMUND GIBSON

*John Vanderbank.*

B. 1669; admitted 'a poor serving child' at Queen's College, 1686; M.A. and Fellow, 1694; wrote the *Codex Juris Ecclesiae*

[1] He was commemorated in the attractive distich:—
Alma novem genuit celebres Rhedecyna poetas,
Bubb, Stubb, Grubb, Crabb, Trapp, Young, Cary, Tickell, Evans.
(Quoted in *N. & Q.*, 10th S., xii. 303, 1909.)

*Anglicanae*, 1713; Bishop of Lincoln, 1716, of London, 1720; d. 1748.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; bands; white rochet; black chimere; his r. hand at his side holds a fold of his robe, his l. hangs over the arm of his chair; architectural and curtain background; signed twice J^NO VANDERBANK, FECIT 1735. Canvas 49 × 39 in. [158.]

Probably the picture formerly named Archbishop Blackburne, given to the University by Dr. John Foulkes of Christ Church, with No. 193, in 1787.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 54.

Engraved by J. Faber, the younger, with the date 1737.

251 THE SAME

Half length, seated to l., the head nearly facing the spectator; white wig to neck; clean-shaven face; white bands; rochet and black chimere; his r. hand holds a brown octavo book with a red label entitled PASTORAL LETTERS[2]; warm brown background. Canvas 30 × 25 in. [157.]

Given to the University by John Gutch in 1795, and described by him as, 'in an episcopal habit, with his Pastoral Letters in his hand.'

252 SIR HANS SLOANE

*Jonathan Richardson the Elder.*

B. 1660; studied medicine at Paris and Montpellier; M.D. at Orange, 1683; F.R.S. 1685, Secretary, 1693–1712, President, 1727–41; created a Baronet, 1716; President of the College of Physicians, 1719–35; his collections were bequeathed to the nation and were part of the earliest contents of the British Museum; d. 1753.

Whole length, seated three-quarters to l. on a dais decorated with squares of red set in green; grey periwig falling over shoulders; clean-shaven face; square bands; scarlet and rose-coloured M.D. robes; his r. elbow rests beside his Doctor's cap on a table to l., the hand in his lap, his l. hand on his thigh; dark architectural background; inscribed 'ON Δ' ΑΫTH ΠΟΛΥΜΗΤΙΣ 'ΑΝΕΠΛΑΣΕ ΧΕΡΣΙΝ

[1] This portrait was only recently identified by Mr. T. W. Jackson by comparison, after it had been restored, with one of the Bishop at Queen's College.

[2] The Bishop's *Pastoral Letters* were published in a series of three, the first in 1728.

'ΑΘΗΝΗ. APPOS. RAD. PALMER ARM. J. RICHARDSON PINXIT 1730.
Canvas, 93 × 57 in. [44.]
Given to the University by the subject in 1731.
Oxford Exhibition of Historical Portraits, 1906, No. 68*.

## 253 RICHARD NEWTON?

B. 1676; M.A. of Christ Church 1701; D.D. 1710; and Principal of Hart Hall, which he re-established as Hertford College, 1740; d. 1753.
Bust, slightly to r., looking at the spectator; short white wig of the period, 1725–45; clean-shaven face; long white bands; black velvet or silk gown; painted in an oval spandrel. Canvas 29 × 24 in. [274.]
Perhaps the portrait of Dr. Richard Newton, received in 1762.[1]

## 254 JAMES GIBBS

*John Michael Williams.*

B. 1682, in Aberdeen; studied architecture under Carlo Fontana in Rome; built the Senate House, and Fellows' Buildings of King's College, Cambridge, 1722; and the Radcliffe Library, 1737; bequeathed a valuable architectural library to the University; d. 1754.
Half length, seated slightly to l. facing the spectator; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey velvet coat; both hands, his r. holding compasses, rest on a plan of the Radcliffe Library, which lies beside some books on a table before him; dark background; signed and dated JOHN MICHA. WILLIAMS, PINXIT, 1752. Canvas 35¼ × 27¼ in. [281.]
The portrait appears in the Catalogue of 1760.
Oxford Exhibition of National Portraits, 1906, No. 61.
A similar picture is in the National Portrait Gallery.
Engraved by J. McArdell.

[1] This guess has these considerations to support it. It is unlikely that a portrait of about 1745–50 should have entirely perished, and no tradition explains its absence from the Bodleian collection, while no other picture there could be Dr. Newton. It does not resemble the portrait said to be Newton in Hertford College. But the pedigree of that picture is far from impeccable. It was found in the Library of old Hertford College in 1822, when after twenty years of neglect and practical desertion the buildings were occupied by Magdalen Hall, and may with equal probability represent Newton's predecessor William Thornton, founder of Hart Hall Library, who died in 1707.

255 RICHARD MEAD

B. 1673; M.D. at Padua, 1695, at Oxford, 1707; F.R.S.; Physician to the Court; a connoisseur, and collector of works of art; d. 1754.

Bust, three-quarters to r., looking at the spectator; white periwig falling down back; clean-shaven face; white cravat; purple coat; scarlet drapery round waist; dark background. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in. [217.]

Given to the University by Swithin Adee, M.D. of Corpus Christi College, who d. 1786.

A similar picture, but three-quarters length, is in the National Portrait Gallery, painted in 1740 and signed by Allan Ramsay.

Oxford Exhibition of Historical Portraits, 1906, No. 59.

256 RICHARD RAWLINSON

B. 1690; educated at St. John's College; F.R.S. 1714; D.C.L. 1719; consecrated nonjuring Bishop, 1728; an antiquary and collector; a great benefactor to the University; d. 1755.

Half length, very slightly to r.; short white curly wig; clean-shaven face; white muslin bands; scarlet and pale rose-colour D.C.L. gown over black coat; the r. hand holds black cap. Canvas 35 × 27 in. [115.]

In the Gallery in 1759, and probably acquired by bequest of the subject.

257 GEORGE FREDERICK HANDEL

*Thomas Hudson.*

B. 1685, at Giebichenstein in Saxony; settled in England, 1712; Director of the Royal Academy of Music, 1720; Composer to the Court, 1726; produced operas, oratorios, etc., 1720–57; d. in England, 1759.

Three-quarters length, seated to l., the head turned three-quarters to r.; grey-wig; clean-shaven face; white shirt, frilled in front and at the wrists; warm grey velvet coat, embroidered with gold, over a partly-opened dark-pink waistcoat; the l. arm rests on books and papers on a carved table, the hand holding some sheets of music; the r. hand on hip. Canvas 50 × 40 in. [62.]

A tablet on the frame is inscribed G. F. HANDEL UNIVERSITATI OXON D. D. SAMUEL HOWARD MUS. D., A. D. MDCCLXXVIII.

Hanover Exhibition, 1901. Reproduced in Mr. Spielmann's *English Portrait Painting.*

A very similar portrait belonging to the Royal Society of Musicians was engraved by Faber in 1748.[1]

## 258 JAMES BRADLEY

*Thomas Hudson.*

B. 1693; educated at Balliol College; M.A. 1717; D.D. 1742; F.R.S. 1718; Savilian Professor of Astronomy, 1721; announced his discovery of the aberration of light, 1729; and that of the nutation of the axis of the earth, 1748; d. 1762.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown and scarf; warm grey background; painted in an oval spandrel. Canvas 29 × 24½ in. [205.]

Given to the University in 1769 by Susanna, daughter of the subject and wife of the Rev. Samuel Peach (d. 1812).

A copy of this picture is in the National Portrait Gallery.[2]

Engraved by J. Faber, the younger.

Oxford Exhibition of Historical Portraits, 1906, No. 72.

## 259 WILLIAM KING

*John Michael Williams.*

B. 1685; educated at Balliol College; D.C.L. 1715; Principal of St. Mary Hall, 1719; for some time the leader of the Jacobites in Oxford; d. 1763.

Three-quarters length, sitting to r. in blue velvet chair, the head turned three-quarters to l.; white wig to shoulders; clean-shaven face; white neck-cloth, and long ruffles; rust-red velvet coat, and knee-breeches; the r. hand, on knee, holds pen, the l., open, is held over papers on green-covered table to r.; behind to l. green curtain, to r. bookcase with books; signed and dated, to r. JOHN MICHA. WILLIAMS PINXIT 1750.[3] Canvas 50 × 40 in. [253.]

This portrait was sent to the Bodleian by the Executors of the subject in 1764.

A similar picture was engraved by J. Faber in 1749.

## 260 JAMES FRANCIS EDWARD STUART, THE 'OLD PRETENDER'

B. 1688, in London; the son of King James II, and Mary of Modena; lived mainly in Paris and Rome; m. Princess

[1] See *Magazine of Art*, viii. 316.

[2] Four other original portraits are enumerated in Bradley's *Miscellaneous Works*, Oxford, 1832, p. civ.

[3] Gutch implies an addition, 'æt. 65.'

Clementina Sobieska of Poland, 1719; made an attempt to obtain the English crown, 1715; d. in Rome, 1766.

Half length, three-quarters to r., the head turned three-quarters to l.; curly grey wig falling over shoulders; clean-shaven face; white cravat; in armour; blue ribbon of the Order of the Garter over l. shoulder, green ribbon of the Thistle over the r., from which is suspended the badge of that Order; on the table to l. lies the English crown, to r. is seen a sailing-ship. Oil-paint on copper, $9\frac{1}{2} \times 7\frac{1}{2}$ in. [52.]

Bequeathed to the University by Dr. Rawlinson in 1755, but not exhibited until about 1870, in the Librarianship of the Rev. H. O. Coxe.[1]

Leeds Exhibition, 1868.

### 261 EDWARD LYE

*Frances Reynolds.*

B. 1694; educated at Hart Hall; M.A. 1722; Rector of Yardley Hastings, Northamptonshire, where he was a friend and neighbour of Dr. Percy, afterwards the Bishop of Dromore; published a MS. left by Francis Junius, and other philological works; a distinguished Anglo-Saxon scholar; d. 1767.

Half length, seated to l. in a red arm-chair; clean-shaven face; bushy grey wig; white bands; loose black coat, breeches and stockings; l. arm on knee, the r. holds open book; papers, and ink-pot with upright pen, on red-covered table to l.; books and curtain behind; inscribed EDWARDUS LYE A. M., THO. PERCY S.T.P. EP. DROMORE D.D. Canvas $30 \times 35$ in. [307.]

Dr. Percy was not bishop till 1782, so that the inscription was probably added when the portrait was given to the Bodleian.

Engraved by T. Burke in 1784, as by Frances Reynolds, with slight variations, but apparently the same portrait.

### 262 CHRISTIAN FREDERICK WEICHMANN

*C. F. Weichmann.*

B. *c.* 1705, in North Germany; son of a schoolmaster at Hamburg; lawyer at Hamburg and man of letters; wrote and collected poetry, and edited and published various other works; presented some volumes to the Bodleian, and received the degree of B.C.L. from the University, 1728; F.R.S.; d. 1769.

[1] See for the anti-Jacobite feeling in Oxford against Stuart portraits, Hearne's *Collections*, iv. 92.

Bust to r., blue velvet cap; clean-shaven face; white shirt and neck-cloth; reddish-brown velvet coat, and dull-gold waistcoat; painted in an oval spandrel. Canvas 30 × 25 in. [75.]

A tablet on the frame is inscribed: 'Painted and given by himself, 1728.'

In the Register of Benefactions, where the name is entered as John Frederick, the gift of the portrait—'effigiem manu depictam accuratissima'—by the subject is recorded in 1727.

Walpole, in his *Anecdotes*, notes that 'the portrait of John Frederick Wieckman of Hamburg, painted by Denner, is said to be in the Bodleian Library, at Oxford.' But later editors assert that the picture is certainly not by that painter.

In the University Galleries (now Ashmolean Museum) in 1865.

## 263 FRANCIS YARBOROUGH

*Copy from Tilly Kettle.*

B. 1696 (?); B.A. of University College, 1716; M.A. of Brasenose College, 1719; Principal, 1745; D.D. 1746; d. 1770.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; bushy white wig; clean-shaven face; bands and white wristbands; black and scarlet D.D. gown over black cassock and sash; his l. hand rests on arm of blue velvet chair, his r. beside three books on table to l.; grey background. Canvas 50 × 40 in. [214.]

The original at Brasenose College, is inscribed T. KETTLE PINX. 1763.

This portrait was in the first instance given to Brasenose College by Sir Richard Kaye, Bart., Dean of Lincoln, about 1784, but by his will he directed that it should be handed over to the University, as he bequeathed the original canvas to the College. The original nevertheless was placed in the Bodleian, and the exchange with the present copy was not effected until 1818.[1]

## 264 PIERRE FRANÇOIS LE COURAYER[2]

B. 1681, at Rouen; Member of the Fraternity of S. Geneviève; author of a work defending the validity of Anglican Orders; banished from France; D.D. Oxford, 1727; visited Oxford, 1733; d. 1776.

[1] *Brasenose Quatercentenary Monographs*, VII, p. 20.

[2] Gutch describes this portrait as 'in an Albe and his own hair'; another, also dated, is preserved in the Hope Collection (Wellesley Coll.). It is a pen-and-ink and chalk drawing, the face older, in wig, bands, surplice, and scarf; dated 1738, AET. 58; it came from the Gulston Collection.

Half length, slightly to r.; short wavy brown hair; clean-shaven face; white collar and alb; painted in an oval spandrel, inscribed below: PET. FRANC. LE COURAYER, S. GENOVEFAE PARIS, CANONICUS REGUL. ET BIBLIOT.$^{S}$ NATUS ROTHOMAGI 17 NOV. AN. 1681. 'QUOCUMQUE DUXIT VERITAS AUSUS SEQUI.' Canvas 31½ × 24½ in. [163.]

Sent from London and given to the University by the subject in 1768.

265 SIR WILLIAM BLACKSTONE

*Tilly Kettle.*

B. 1723; Fellow of All Souls College, 1744; first Vinerian Professor of the Laws of England, 1758; Principal of New Inn Hall, 1761; Justice of the Court of Common Pleas, and knighted, 1770; d. 1780.

Three-quarters length, standing slightly to r., the head turned three-quarters to r.; white bushy wig; clean-shaven face; lace cravat and ruffles; scarlet and rose-coloured D.C.L. gown over black velvet clothes; his r. hand rests on his hip, his l. upon a volume, inscribed THE GREAT CHARTER, which lies with other books on a pedestal to l.; architectural background, purple curtain to l., sky through opening to r.; inscribed at the top T. KETTLE PINXIT, and below to l. WILLIAM BLACKSTONE, LLD. VINERIAN PROFESSOR OF THE LAWS OF ENGLAND, SOLICITOR-GENERAL TO THE QUEEN, AND MEMBER FOR HINDON, WILTS. Canvas 49½ × 39 in. [208.]

A tablet now attached to No. 266 belongs to this picture; it is inscribed: 'This portrait of Sir William Blackstone Knt., the first Vinerian Professor of Law, and one of the Justices of His Majesty's Court of Common Pleas, is with Respect and Gratitude presented to the University of Oxford; By R. Woodeson, D.C.L., Professor T. Milles, B.C.L., Fellow, T. Plumer, A.M., & H. Addington, A.M., scholars upon Mr. Viner's Foundation, 1781.'[1]

Oxford Exhibition of Historical Portraits, 1906, No. 103*.

266 THE SAME

*Copy from Thomas Gainsborough.*

Half length, three-quarters to l.; white full-bottomed wig; clean-shaven face; bands; scarlet and miniver judge's robes; his r.

[1] Cf. the dates on Nos. 265 & 266. Some errors in the inscription on the tablet show that it is a copy of the original one; it was probably fitted to the frame of No. 266 in error after the restoration of the Gallery in 1830. No. 265 was in the Gallery in 1785.

hand holds a folded charter to which is attached the great seal of King John; dark background. Canvas 22½ × 24½ in. [109.]
Copy signed 'J. Rising', and dated 1808, from the picture engraved by J. Hall, with the date 1774, in the Salting Collection, National Gallery.
Exhibition of National Portraits, 1867, No. 744; Oxford Exhibition of Historical Portraits, 1906, No. 102.

**266 a** THE SAME

Another copy of the same picture.
Canvas 29½ × 24½ in. [279.]

**267** JOSEPH TORELLI

*Franco Zoppi.*

B. 1721; lived in Verona; prepared material for an edition of Archimedes, which was sent to the Bodleian Library in 1792, after the death of the subject, by his executor, Albert Albertini. Through the recommendation of John Strange, British Envoy to Venice, the book was published by the Clarendon Press; d. 1781.
Medallion, marble; profile in high relief to l.; bald head, hair at the back; clean-shaven face; inscribed round the edge JOSEPHUS TORELLUS VERON. V. C. OB. XV KAL. SEPT. MDCCLXXXI ANN. NAT. LIX FRANCO ZOPPI FE VERONA.
An item in the Vice-Chancellor's accounts for 1784, 'Paid to Mr. Strange for Plate of Torrelli's Bust £10 . 10,' no doubt indicates the purchase of this medallion.

**268** GEORGE MASON

*Tilly Kettle.*

B. 1731 (?); educated at St. John's College, Cambridge; D.D., New College, and Bishop of Sodor and Man, 1780; d. 1783.
Three-quarters length, seated three-quarters to r.; white bushy wig; clean-shaven face; bands; white rochet; black chimere; both hands held before him, his r. elbow resting beside some books on a table to l., the l. on his lap; architectural background; signed and dated T. KETTLE, PINXIT, 1780. Canvas 49 × 39½ in. [159.]
Exhibited at the Royal Academy, 1781.
Engraved by W. Dickinson, 1783.
Oxford Exhibition of Historical Portraits, 1906, No. 91.

269 FREDERICK THE GREAT

*After Anton Graff.*

B. 1712; son of Frederick William I and Sophia Dorothea of Hanover; succeeded to the Throne, 1740; d. 1786.

Miniature, bust, three-quarters to l., looking at the spectator; clean-shaven face; powdered wig; blue uniform coat with scarlet collar; grey background. Water-colour on ivory, $\frac{5}{8} \times \frac{1}{2}$ in.

Given to the University by Mrs. Sutherland.

270 BENJAMIN FRANKLIN

*Copy from J. A. Houdon.*

B. at Boston, Massachusetts, 1706; employed on diplomatic missions between the American Colonies and England; d. 1790.

Bust, bronze, the head facing the spectator; crown of head rather bald, long hair to shoulders; clean-shaven face; eyeballs incised; neck-cloth, waistcoat, and coat; inscribed at the back: BENJAMIN FRANKLYN BY JEAN ANTOINE HOUDON 1788 FOR OXFORD UNIVERSITY, ENGLAND, A GIFT FROM JONATHAN ACKERMAN COLES, A.B. A.M. M.D. AN ALUMNUS OF COLUMBIA UNIVERSITY, NEW YORK, U.S.A., F. BARBEDIENNE, FONDEUR. TIFFANY & CO.

A similar head is at the Boston[1] Athenaeum; given in 1902.[2]

271 FLORA MACDONALD

*Allan Ramsay.*

B. 1722; daughter of Ranald Macdonald, a farmer of South Uist; assisted Prince Charles Edward Stuart in escaping to Skye, 1746; imprisoned in the Tower of London, but released, 1747; m. Allan Macdonald, 1750; d. 1790.

Half length, slightly to r., looking at the spectator; dark hair dressed in curls, with a white rose; blue low-necked sleeveless bodice over white underdress; tartan scarf round shoulders; bunch of red and white roses at breast; her l. hand holds wreath of flowers; grey background; painted in an oval spandrel. Canvas 29 × 24 in. [173.]

In 1867 it was signed on the back, RAMSAY PINXIT ANNO 1749.

Engraved by J. M. McArdell, 1749.

First appears in the Catalogue of 1844.[3]

[1] See *McClure's Magazine*, Jan. 1897.

[2] See the *University Gazette*, June 17, 1902, p. 608.

[3] This portrait was in the University Galleries (now Ashmolean Museum) in 1865. It is reproduced in *Scottish Portraits*, iii, by Mr. James Caw, who considers it the best portrait existing of the subject.

Exhibition of National Portraits, 1867, No. 312; Oxford Exhibition of Historical Portraits, 1906, No. 123; Stuart Exhibition, 1889, No. 197.

272 FREDERICK NORTH, EARL OF GUILFORD

*Sir Nathaniel Dance Holland.*

B. 1732; entered Trinity College, 1749; Chancellor of the Exchequer and Leader of the House of Commons, 1767; First Lord of the Treasury, 1770; K.G. and Chancellor of the University, 1772; succeeded as second Earl of Guilford, 1790; d. 1792.

Three-quarters length, seated three-quarters to l.; short white wig tied with black bag; clean-shaven face; small lace cravat and ruffles; black and gold Chancellor's robes over rust-red clothes; ribbon of the Order of the Garter across breast; dark background; dark crimson curtain to r. Canvas $48\frac{1}{2} \times 39$ in. [71.]

A similar picture is in the possession of Lord North.

Engraved by T. Burke, 1775.

Given to the University by Richard Henry Beaumont in 1805.

Oxford Exhibition of Historical Portraits, 1906, No. 127.

273 THE SAME

*John Bacon.*

Bust, marble; the head turned very slightly to l.; hair curled at the sides, tied in bag behind; clean-shaven face; eyeballs incised; neck-cloth and frilled shirt; collarless coat over waistcoat of which three buttons are visible; embroidered Chancellor's robe; ribbon of the Order of the Garter.

Bequeathed to the University by George James Williams, Esq., in 1806.

274 EMPRESS CATHERINE II OF RUSSIA

*? after A. Roslin.*

B. 1729; d. of Christian Augustus, Prince of Anhalt; married in 1745 Peter III, who succeeded to the throne as Emperor and was deposed and perhaps murdered, 1762; Catherine d. 1796.

Miniature, bust, slightly to l., looking at spectator; powdered hair dressed in curls with wreath of green bays and diamond ornament; white dress; grey background. Water-colour on ivory, oval, $1\frac{9}{16} \times 1\frac{1}{4}$ in.

Given to the University by Mrs. Sutherland.

275 GEORGE OAKLEY ALDRICH

B. 1722 (?); entered Merton College, 1739, at the age of 17; M.A. 1745; M.D. 1755; Founder of the Aldrichian Professorships by will dated 1795, and proved Jan. 1798, which came into operation (after his wife's death) in 1803; d. 1797 (?).

Bust to r., the head facing the spectator; scarlet fur-bordered cap; clean-shaven face; scarlet coat lined with brown fur over white shirt open at neck; painted in an oval spandrel. Canvas $25\frac{1}{2} \times 19\frac{1}{2}$ in. [50.]

Given to the University by Miss Benson of East Retford, sister of the widow of the subject, in 1837.[1]

In the Catalogue of 1840 this portrait is said to have been painted in Italy.

276 GEORGE WASHINGTON

*After J. A. Houdon.*

B. 1732; headed the rebellion of the American Colonies against England, 1774; first President of the United States, 1787; d. 1799.

Bust, bronze, the head turned slightly to r., hair tied in a queue; clean-shaven face; eyeballs incised; no drapery; inscribed at the back: GEORGE WASHINGTON BY JEAN ANTOINE HOUDON 1788 FOR OXFORD UNIVERSITY, ENGLAND, A GIFT FROM JONATHAN ACKERMAN COLES, AN ALUMNUS OF COLUMBIA UNIVERSITY, NEW YORK, U.S.A. F. BARBEDIENNE FONDEUR. TIFFANY & CO.

An engraving from a similar bust was published in Philadelphia in 1814.

Given to the University in 1902.

277 JOHN WILLS

*Lewis Vaslet.*

B. 1741; Scholar of Wadham College; Fellow, 1765; D.D. and Warden, 1783; benefactor to his college, and to the University; d. 1806.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; bands; scarlet and black D.D. gown and black scarf over black cassock; dark background. Pastel on paper, $10\frac{3}{4} \times 8\frac{1}{2}$ in. (oval). [53.]

Signed and dated on the back: L. VASLET OF BATH FECIT 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 151*.

[1] Aldrich, of whom little is recorded, named as his executors John Gally Knight and Samuel Smith of Nottingham. His name was added to the List of Benefactors in 1816. See minutes of the Hebdomadal Board.

278 LOUISE, QUEEN OF PRUSSIA

B. 1776, at Hanover, d. of Karl Duke of Mecklenburg-Strelitz; m. in 1793 the Crown Prince Frederick William, who succeeded as King of Prussia in 1797; mother of Frederick William IV and of the Emperor William I; d. 1810.

Miniature, enclosed in a gold and turquoise bracelet; bust, to l., the head turned towards spectator; youthful face; hair with a dash of powder, dressed high in curls; low-cut white gown with high collar at the back; gold-patterned ribbon over her l. shoulder and round waist. Water-colour on ivory, $1\frac{3}{8} \times 1\frac{1}{8}$ in.

Given by the Emperor William I to the biographer of the subject, Miss Elizabeth Harriot Hudson, who bequeathed it to the Bodleian in 1894.

279 MRS. FRANCES SUTHERLAND

*John Smart.*

Daughter of . . Beckwith; married as his first wife, A. H. Sutherland; d. before 1812.

Miniature, bust, three-quarters to l.; powdered hair tied with a blue ribbon; low-necked blue dress; white scarf round shoulders; grey background. Water-colour on ivory, $1\frac{7}{16} \times 1\frac{3}{16}$ in.

This and the fellow miniature of A. H. Sutherland, originally fine, are much faded.

280 CHARLES BURNEY

*Joseph Nollekens.*

B. 1726; pupil of Thomas Augustus Arne, 1744; D.Mus., Oxford, 1769; Organist at Chelsea Hospital, 1783; published accounts of his foreign travels, a *History of Music*, and musical compositions; d. 1814.

Bust, plaster; the head turned to l.; short hair brushed back; clean-shaven face; eyeballs incised; in gown and hood with bands.

Appears in the Catalogue of 1806. The original bust was exhibited at the Royal Academy in 1802.

281 ALEXANDER HENDRAS SUTHERLAND

*John Smart.*

B. 1753; of Gower Street, London; sometime Captain of St. Giles' Volunteer Infantry; J.P.; F.S.A.; began his great collection of prints and drawings in illustration of Clarendon and Burnet in 1795, and devoted twenty-three years to the work, which was continued and almost doubled by his second wife Charlotte and by her given to the Bodleian Library in 1837; d. 1820.

Miniature, bust, three-quarters to l., looking at the spectator; clean-shaven face; powdered wig; white neckcloth and cravat; rust-red coat; grey background. Water-colour on ivory, oval, $1\frac{3}{8} \times 1\frac{1}{8}$ in.
Given to the University by Mrs. Charlotte Sutherland (b. 1782; m. 1812; d. 1852;) of Merrow, Surrey, second wife of A. H. Sutherland, and daughter of the Rev. William Hussey, Rector of Sandhurst, Kent.

**282** THE SAME

Bust, to r., looking at the spectator; white hair and slight whiskers; white collar and shirt frill; yellow waistcoat, dark brown coat. Canvas 30 × 25 in. (*Placed with the Sutherland Collection.*)

**283** NAPOLEON I

*Giuseppe Longhi.*

B. 1768 (?); Emperor of the French, 1804; exiled, 1815; d. at St. Helena, 1821.
Miniature, bust, in profile to l.; straight hair, a lock over the forehead; clean-shaven face; dark uniform with pale facings; high collar showing white collar and black stock beneath; epaulettes, ribbon, and star; signed to r. *Longhi f. á Milano.* Pencil drawing, $3\frac{1}{4} \times 3\frac{1}{4}$ in.
Inscribed on the back: BEQUEATHED TO THE BODLEIAN LIBRARY BY CAPTAIN MONTAGU MONTAGU A.D. APRIL 1864.
Framed beneath this portrait is the following letter:—

Monsieur,
Puisque vous aimez savoir à quelle époque, où, et dans quelle circostance [*sic*] j'ai tracé le portrait de Napoléon au crayon, que je viens de vous céder, en voici l'histoire.
En 1801 j'ai été nommé comme membre de la consulte cisalpine qui se rendit à Lyon pour arranger sous la présidence de Napoléon (alors premier consul) la costitution [*sic*] de mon pays. Après avoir tout terminé, le premier Consul vint présider lui-même l'assemblée cisalpine, sachant qu'il devoit être élu Président de notre République, à la quelle il donna dans la même circostance le nom de République Italienne.
Je me trouvais assi peu loin de lui dans le tems qu'un orateur assez prolixe et flatteur faisoit le récit de bien de mots vides de sens et de gout. Peut-être Bonaparte n'y faisoit aucune attention, mais il le regardoit pensif, se trouvant vis à vis de lui, et songeant à quelque chose de plus important. Je le voyois en profil tel qu'il est représenté dans mon dessein et un' excellente lumière qui venoit de la grande fenêtre de la façade de l'église, où nous étions assemblé marquoit (on ne peut mieux) les moindres traits de sa physionomie. L'ébauche fort avancé a réussi parfaitement de façon qu'il ne m'est resté que bien peu à faire pour le terminer. Tout le monde tant à Lyon qu'à Paris, où

je me suis rendu après, l'a jugé pour le plus ressemblant des portraits à cette époque de cet homme extraordinaire.

Voici Monsieur ce que je puis vous dire à l'égard de ce portrait. Je suis à vos ordres [1]

Tout dévoué

Milan ce 4 juin 1828. Jph Longhi.

Bequeathed to the University by Captain Montagu Montagu, R.N., of Bath, 1863; received in 1864.

## 284 THE SAME

Bust, marble, much smaller than life, the head slightly to l.; straight hair, a lock over the forehead; clean-shaven face; collar showing over high folded stock; double-breasted coat embroidered or laced, closely buttoned with high collar behind; $7\frac{1}{2}$ inches high, on black marble pillar 5 inches high.

Bequeathed to the University by Captain Montagu in 1863.

## 285 THE SAME, AFTER DEATH

*Lieut.-Colonel John Ward.*

Three-quarters length figure, lying to l. on a couch, the head in profile propped on a pillow and bolster; cocked hat; clean-shaven face; eyes only partly closed; in uniform, three orders on breast; the l. arm lying by side; inscribed NAPOLEON ON HIS DEATH BED, ST. HELENA, 1821. FROM AN ORIGINAL SKETCH BY L^T^ COLONEL WARD. [*Copy by the artist.*] Pencil Drawing $5 \times 7\frac{3}{4}$ in.

At the back, under glass, is the following letter:—

14 Monmouth Road, Bayswater, London.

My dear Rigaud, 13 March /62.

I now send you the long-promised sketch of Napoleon which I trust you will consider worth your acceptance. Harriet unites with me in kindest regards, and I remain very sincerely yours, J. Ward.

Napolcon after death,—The face had a remarkably placid expression, and indicated mildness and sweetness of disposition. Those who gazed on the features as they lay in the still repose of death could not help exclaiming 'How beautiful'.

The head was so large as to be disproportioned to the rest of the body, and the forehead was very broad and full. The skin was perfectly white and delicate, and notwithstanding the accumulation of external fat, the whole frame was slender and effeminate. On the left leg near the ankle was a scar which appeared to have been occasioned by a wound. He died on Saturday evening the 5th May, 1821. The accompanying sketch was taken from the original one which was drawn on the spot by L^t^. Colonel John Ward, then an ensign in the 66^th^ regiment.

Given to the University by the Rev. John Rigaud, B.D. (to whom the letter is addressed) on June 29, 1888.

[1] I have only corrected and added a few accents.

**286** PERCY BYSSHE SHELLEY

*Malcolm Stewart, after G. Clint & Amelia Curran.*

B. 1792; entered University College, 1810; poet; drowned off Viareggio, 1822.

Half length, slightly to l., looking at the spectator; rough fair hair; clean-shaven face; dark blue coat, over white shirt with wide collar open at throat; the right arm rests on red-covered table, a pen in the hand; inscribed M. STEWART 1900, AFTER CLINT. Canvas $23\frac{1}{4} \times 19\frac{1}{2}$ in. [319.]

Given to the University in Feb. 1903 by Mr. Lionel Cust, M.V.O., then Keeper of the National Portrait Gallery.

Clint's portrait in the National Portrait Gallery is itself based upon a painting by Miss Amelia Curran done in Rome in 1819 and a drawing by Captain E. E. Williams. No. 286 is a revision of Clint's portrait made with the aid of Miss Curran's original.

**287** THE SAME

A drawing in crayons by a German artist, probably of the head in Miss Curran's portrait, but showing differences from both; open shirt collar, coat barely indicated. Canvas, oval, $20 \times 16$ in. [320.]

Given to the University by Jane, Lady Shelley, June 13, 1893.

Lady Shelley had the portrait by Miss Curran in her possession until 1899, when it passed at her death to the National Portrait Gallery.

**288** THE SAME

*Reginald Easton after Louis Antoine Philippe, duc de Montpensier.*

Miniature, bust, head of a child, facing the spectator; the head three-quarters to r.; long curly flaxen hair; wide lace collar; blue tunic; puce-coloured cloak lined with white. Water-colour drawing, $3\frac{3}{4} \times 3$ in.

Given to the University by Jane, Lady Shelley, in 1893.

The original, now in possession of Sir John Shelley of Avington, Alresford, Bart., was formerly in the collection of the Ladies of Llangollen.[1] The Duc de Montpensier, brother of King Louis Philippe, lived at Twickenham between 1800 and 1807, and may have drawn the miniature during Shelley's residence at Sion House School, Brentford, between 1802 and 1806, in which year he went to Eton. It is reproduced in Dowden's *Life of Shelley*, i.

[1] I owe this information to the kindness of Mr. Buxton Forman.

289 EDWARD ELLERKER WILLIAMS

B. 1793; educated at Eton; served in India in the 8th Dragoons; married Jane Cleveland, 1819; visited Geneva, 1820; settled at Pisa, 1821; he and his wife became friends of the Shelleys; drowned with Shelley in the yacht *Ariel*, July 8, 1822.

Miniature, bust, to l., looking at the spectator; fair, rough hair; youthful clean-shaven face; white stock and shirt frill; dark blue coat and white waistcoat; cloudy blue sky background. Water-colour on ivory, $2\frac{7}{8} \times 2\frac{3}{8}$ in.

At the back a lock of hair is held in place by the initials E.E.W. in gold wire.

Given to the Bodleian in 1901 by the grandson of the subject, Percy Edward Williams of Montbel, Hunter's Hill, N.S.W., through his brother, Mr. J. W. Williams.

290 JOHN PHILIP KEMBLE

*After John Flaxman.*

B. 1757; educated for the Roman Catholic priesthood at Douay; acted at Drury Lane Theatre, 1783; manager from 1788; manager of Covent Garden Theatre, 1803; d. 1823.

Bust, plaster, smaller than life, the head facing the spectator; short hair parted in the middle; clean-shaven face; as Cato in classical drapery.[1]

A paper pasted at the back records the bequest of the head by John Power Hicks, M.A., in 1895.

291 SHUTE BARRINGTON

B. 1734; Fellow of Merton College, 1755; Canon of Christ Church, 1761; D.C.L. 1762; Bishop of Llandaff, 1769, of Salisbury, 1782, and of Durham, 1791; d. 1826.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; black dress; three-cornered hat under his l. arm; dark background. Canvas $29 \times 24\frac{1}{2}$ in. [316.]

Oxford Exhibition of Historical Portraits, 1906, No. 182.

The bishop was painted by Romney in 1786, a portrait which hangs in the house of the Regius Professor of Pastoral Theology; by John Russell in 1790, by William Owen in 1811 and 1824, and by E. Hastings in 1821, the portrait now at Balliol College. Those by Russell and Owen were exhibited in the Royal Academy in the years given.

[1] Perhaps after the head in the monument once in Westminster Abbey.

292 WILLIAM FLETCHER

*Jubber*[1]

B. 1739; Founder of the Old Bank in Oxford; three times Mayor; an antiquary to whom is due the preservation of much of value in Oxford; a benefactor to the Bodleian—the giver of some beautiful painted glass and a few portraits—and to Yarnton; d. in a house opposite the old Ashmolean Museum, Dec. 27, 1826.[2]

Bust, plaster, the head facing the spectator; short bushy wig; clean-shaven face; eyeballs slightly incised; neck-cloth; coat with three buttons, of which the two lower are fastened; the plinth inscribed ALDERMAN WILLIAM FLETCHER, DONOR OF THESE WINDOWS.

293 LUDWIG VAN BEETHOVEN

*? J. N. Schaller.*

B. 1770 at Bonn; settled at Vienna 1792; d. 1827.

Bust, plaster cast, facing the spectator; thick hair brushed back; clean-shaven face; eyeballs incised; looking upwards; loose drapery.

Cast from a bust modelled in Vienna in 1826 for Beethoven's friend Carl Holz, at whose death, in 1858, it passed to Frau Linzbauer. She gave it in 1870 to the Royal Philharmonic Society of London, in whose possession it now is.[3]

294 FRANCIS DOUCE

*? Chatterton Smith.*

B. 1757; Keeper of Manuscripts in the British Museum, antiquary and author; bequeathed his MSS. and other collections to the University; d. 1834.

Half length, seated slightly to l. in an arm-chair; clean-shaven face; dark coat with large collar; both arms resting on arms of chair. Drawing in pencil, 9 × 7 in.

[1] The attribution of this bust to an artist named Jubber rests on a MS. note in the handwriting of Norris in the copy of his catalogue which lies on the table of the present janitor of the Bodleian. Norris was janitor from 1835 to 1877 and compiled a Catalogue of the contents of the Picture Gallery with the help, it is said, of Dr. Bliss. A family of the name of Jubber resided in Oxford in the early part of the nineteenth century, and persons of the name occur in the rate-books.

[2] Cf. Mrs. Stapleton's *Three Oxfordshire Parishes*, p. 248, where the month and year are both wrongly given as Oct. 1827. The correct dates are taken from the gravestone in Yarnton Church. Alderman Fletcher's will was proved in the spring of 1827.

[3] The bust was fetched from Vienna by Sir W. Cusins, and is preserved in a chest, a cast only being exhibited at the concerts of the Society.—*Musical Times Beethoven special number*, Dec. 15, 1892, 20.

A paper pasted on the back of the frame is inscribed 'Francis Douce, aetatis suae 73. Presented to the University Library by the Rev. Edward Goddard, May 29, 1852. This drawing by Chatterton Smith. Mr. Hogarth show'd me a drawing by C. S. of Douce taken two years after this—evidently by the same hand H. O. C.'[1] The name here is possibly an error for Stephen Catterson Smith, R.H.A. 1806–72, who drew portraits in black chalk.

## 295 EDWARD BURTON

*Philip Corbet.*

B. 1794; Student of Christ Church; D.D. and Regius Professor of Divinity, 1829; d. 1836.

Three-quarters length, seated facing the spectator, the head turned slightly to r.; squinting eyes; bald head; grey hair; clean-shaven face; white collar, stock, and bands; black gown over black cassock; the l. arm leaning on back of chair, the r. on table on which lies an open illuminated MS. Panel $17\frac{3}{4} \times 14\frac{1}{2}$ in. [56.]

Inscribed on the back: 'the Rev. Dr. Burton painted by P. Corbet.'

Given to the University by the subscribers to Dr. Burton's monument in 1839.[2]

A similar picture is in the house of the Regius Professor of Divinity at Christ Church, concerning which Dr. Jacobson, Professor in 1848, the donor, wrote to Dr. Ince about 1878, 'the original conception of the portrait of Dr. Burton was to represent him in evening dress—knee-breeches and silk stockings . . . This academical aspect was given to the portrait afterwards as more likely to make it acceptable in Oxford . . . The picture represents this second edition.'

A portrait by Philip Corbet was exhibited at the Royal Academy in 1838.

## 296 JOHN IRELAND

*Sir F. L. Chantrey.*

B. 1761; educated at Oriel College; Dean of Westminster, 1816; Founder of Professorship and Scholarship called by his name; d. 1842.

Bust, marble, the head turned slightly to l.; short hair; clean-

[1] Mr. Hogarth of the Haymarket, London, was employed to restore pictures in the Bodleian under the Librarianship of the Rev. H. O. Coxe.

[2] Minutes of the Hebdomadal Board.

shaven face; coat with high collar indicated; ribbon and badge of the Order of the Bath round neck.

Inscribed at the back:—

JOHN IRELAND D.D., DEAN OF WESTMINSTER
CHANTREY 1829.

Given to the University by Dean Ireland in 1831, in response to a request from the Hebdomadal Board: 'the bust on which [Chantrey's] talents have been exerted with so much success.'[1]

## 297 MARY WOLLSTONECRAFT SHELLEY

*Reginald Easton.*

B. 1797, daughter of William Godwin and Mary Wollstonecraft: married Percy Bysshe Shelley, 1816; author of *Frankenstein;* edited Shelley's works; d. 1851.

Miniature, half length, slightly to r.; fair hair dressed with fillet across forehead; black lace veil over the head and falling over shoulders, caught together at the breast with a bunch of pansies; white lace dress seen through it. Water-colour, $4\frac{1}{4} \times 3\frac{3}{8}$ in.

Said to be based on a bust modelled from a cast taken after death.

Given to the University by Jane, Lady Shelley, in 1894.

## 298 ARTHUR WELLESLEY, DUKE OF WELLINGTON

*Sir F. L. Chantrey.*

B. 1769; created Duke of Wellington, 1813; Prime Minister, 1828 and 1834; Chancellor of the University from 1834; d. 1852.

Bust, marble, the head turned three-quarters to r.; short hair, clean-shaven face; loose drapery; signed, SIR F. CHANTREY, 1841.

## 299 FREDERICK WILLIAM ROBERTSON[2]

*W. Pepper.*

B. 1816; educated at Edinburgh University and Brasenose College; incumbent of Trinity Chapel, Brighton, 1847; an influential preacher; d. 1853.

Bust, marble, the head turned slightly to l.; thick hair parted on one side; bushy whiskers; shaven upper lip and chin; loose drapery; signed at the back W. PEPPER SC$^{R}$; pedestal inscribed

[1] Minutes of the Hebdomadal Board, Nov. 21, 1831.
[2] See also mask of face and hands No. 326.

IN MEMORIAM FREDERICI GULIELMI ROBERTSON AMICI POSUERE. NAT. 3 FEB. 1816, OB. 15 AUG. 1853.

Purchased by subscription and given to the University in 1862; a medallion by the same sculptor was exhibited in the Royal Academy in 1854.

### 300 MARTIN JOSEPH ROUTH

*T. C. Thompson.*

B. 1755; Fellow of Magdalen College, 1775; D.D. and President, 1791, for sixty-three years; d. 1854.

Three-quarters length, seated almost facing the spectator in an upholstered arm-chair; short white wig; clean-shaven face; white bands; black gown over black clothes; the r. hand holds spectacles, the l. on arm of chair; behind to r. three rows of books, crimson curtain to l.; signed and dated below to r. T. C. THOMPSON, R.H.A. 1851. Canvas 48 × 38 in. [206.]

The tablet on frame is inscribed: M. J. ROUTH D.D., IN THE 90TH YEAR OF HIS AGE. PRESENTED TO THE UNIVERSITY OF OXFORD BY A FEW OF HIS FRIENDS. PAINTED BY T. C. THOMPSON, R.H.A. 1851.

A copy of the original picture in the possession of Magdalen College which no doubt was the one exhibited in the Royal Academy as No. 494 in 1843, and copied for the Bodleian in 1851.[1]

### 301 DANIEL WILSON

B. 1778; M.A. of St. Edmund Hall, 1804; D.D. 1832; first Bishop of Calcutta 1832; was largely instrumental in getting the Cathedral there built, of which a model, presented in 1845, is in the Bodleian Library; d. 1858.

Half length, facing the spectator; dark brown hair; clean-shaven face; white bands and stock; black gown. Canvas 29 × 24 in. [60.]

This picture came to the Gallery between 1840 and 1881. The compiler has found no record of the giver or of the exact date.

### 302 BULKELEY BANDINEL

*Thomas Kirkby.*

B. 1781; Fellow of New College; D.D.; Bodley's Librarian 1813–60; assisted in producing an edition of Dugdale's *Monasticon* 1817; published the last printed Catalogue; d. 1861.

[1] For the correspondence concerning it, and the names of the donors, see Bloxam's *Register of Magdalen College*, vii. 32.

Half length, seated three-quarters to l. in red chair; bald head, dark brown hair at sides; clean-shaven face; white neckcloth and bands; black D.D. gown over black coat; the l. arm rests on arm of chair, the hand only partly seen; green curtain background. Canvas 30 × 24 in. [301.]

Inscribed on the back: — BULKELEY BANDINEL, D.D. BODLEY'S LIBRARIAN, PAINTED BY THOS. KIRKBY 1825.

## 303 FREDERICK WILLIAM HOPE

B. 1797; educated at Christ Church; M.A. 1823; D.C.L. 1855; F.R.S., F.L.S., and F.Z.S.; Founder of the Professorship of Zoology, 1861; donor of a great collection of engraved Portraits to the University; d. 1862.

Half length, slightly to r., looking at the spectator; grey hair and whiskers; standing collar; black silk stock in which is stuck a pin in the form of a spray of lily of the valley; black coat and waistcoat; watered silk black ribbon for eyeglass; arms folded. Black and white drawing on paper, $8\frac{5}{8} \times 7$ in.

Bequeathed by the widow of the subject in 1879.[1]

(*In the Hope Collection of Portraits.*)

## 304 WILLIAM SCHOMBERG ROBERT KERR, MARQUESS OF LOTHIAN

*G. F. Watts.*

B. 1832; B.A. of Christ Church, 1854; succeeded as eighth marquess, 1841; Founder of the Marquess of Lothian's Prize, 1870; d. 1870.

Bust, three-quarters to r., looking at the spectator; brown hair, moustache, and full red beard; white collar; black gown and coat; signed below to r. G. F. WATTS. Canvas $25\frac{1}{2} \times 20\frac{1}{2}$ in. [19.]

A tablet on frame is inscribed: IN MEMORIAM VIRI DILECTISSIMI ET JUDICIO AMICORUM SUMMIS REIPUBLICÆ HONORIBUS DESTINATI HANC TABULAM UNIVERSITATI QUAM INGENIO MORIBUS MUNIFICENTIA ORNAVERAT, II QUORUM NOMINA SUPERSCRIPTA SUNT COMMENDAVERE. DECESSIT A.D. MDCCCLXX. VIXIT TANTUM ANNOS XXXVII.

Given to the University in 1878 by the subscribers, whose names are inscribed on either margin of the frame.

Exhibited at the Royal Academy as 'The late Marquess of Lothian,' in 1875.

[1] Minutes of the Hebdomadal Council, 1879.

305 GEORGE ORMEROD

*John Jackson.*

B. 1785; educated at Brasenose College; D.C.L. 1818; F.R.S. 1819; antiquary and author of *A History of the County Palatinate and City of Chester*; d. 1873.

Three-quarters length, seated to l. in a high-backed arm-chair, the head turned towards the spectator; black hair; slight whiskers; white neckcloth and frilled shirt; double-breasted coat with high dark velvet collar; his l. hand holds the back of a large book, the r., with spectacles, rests on knee; two other volumes, one labelled *Cheshire MSS.*, the other *Inq. P. M.*, vol. 2, on table to r.; signed and dated to r. J. JACKSON DE$^{T}$ 1817. Water-colour drawing, 10 × 8 in. Inscribed on the back: JAN. 25 1817. Inserted in Ormerod's *Cheshire*, vi. 323, and given to the University by George Wareing Ormerod in 1890.

Engraved by H. Meyer, 1819.

306 MRS. ELLEN HOPE

Daughter of George Meredith of Berrington Court, Worcestershire; m. Frederick William Hope 1835; benefactress to the University; d. 1879 (?).

Half length, to l., looking at the spectator; dark hair drawn over the temples; black lace veil at the back of head and falling over shoulders; ear-rings; light low-cut dress trimmed with white lace seen through transparent black shawl; fine white chemisette at breast; necklace and heavy brooch with pendant. Black and white drawing on paper, $8\frac{5}{8} \times 7$ in.

Bequeathed by the subject in 1879.[1]

(*In the Hope Collection of Portraits.*)

307 HENRY OCTAVIUS COXE

*G. F. Watts.*

B. 1811; educated at Worcester College; Bodley's Librarian, 1860–81; Rector of Wytham, Berkshire; a distinguished scholar and palaeographer; d. 1881.

Half length, seated, three-quarters to l.; grey hair; slight whiskers; white neckcloth and collar; M.A. hood and black gown over black clothes. Canvas 28 × 21 in. [306.]

Painted for the subscribers and presented to the University in 1876.

Engraved by T. L. Atkinson, 1879.

[1] Minutes of the Hebdomadal Council.

308 THE SAME

*F. Tatham.*

Half length, to r., the head turned towards the spectator; thick brown hair; clean-shaven face; collar and black stock and tie; buff waistcoat showing shirt front; black coat; signed and dated below to r. F. TATHAM, 1833. Water-colour drawing, $12 \times 9\frac{1}{2}$ in.

Given to the University by J. L. Foster, of 2 Clifton Place, Sussex Square, London, in 1896.

309 ARTHUR PENRHYN STANLEY

*G. F. Watts.*

B. 1815; Scholar of Balliol College; Fellow of University College, 1839; Professor of Ecclesiastical History and Canon of Christ Church, 1858; Dean of Westminster, 1864; d. 1881.

Three-quarters length, seated three-quarters to l. in green arm-chair; curly grey hair; slight whiskers; white tie; black gown over black clothes; red ribbon of the Order of the Bath as dean of the Order round neck; his arms supported on the arms of the chair, the hands hanging over the ends; warm grey background; red curtain to l.; signed in white below to r. G. F. WATTS. Canvas $41 \times 35$ in. [114.]

Given to the University by the subject in 1879.

310 MONTAGUE BERNARD

*E. E. Geoflowski.*

B. 1820; B.C.L. of Trinity College; first Professor of International Law, 1859–74; Fellow of All Souls College, 1870; D.C.L.; Member of University Commission, 1877; d. 1882.

Bust, plaster; bald head, hair at sides; whiskers and beard under chin; eyeballs incised; no drapery.

Given to the University by the sister of the subject, Miss Bernard, of Overcross, Ross, Herefordshire, in Nov. 1890.[1] The bust is apparently dated 1873.

311 JANE WILLIAMS

*G. Clint.*

B. *c.* 1800; sister of John Wheeler Cleveland of the Madras army; m. 1st, Edward Ellerker Williams, *c.* 1819; became a friend of the Shelleys at Pisa, 1821; m. 2nd, in 1826, Thomas Jefferson Hogg (d. 1862); d. 1884.

[1] Minutes of the Hebdomadal Council.

Half length, seated slightly to r. the head turned facing the spectator; brown hair falling in ringlets over neck; low-cut white silk dress with very full sleeves and tight cuffs; spray of scarlet fuchsia at her breast; the l. arm rests on back of low chair in front of her; wedding-ring on finger. Canvas 30 × 25 in. [57.]

Presented to the University in 1906 by J. W. Williams, the grandson of the subject, at one time owner also of the guitar given to her by Shelley, and now exhibited in the Gallery.[1] George Clint was a brother-in-law of Mrs. Williams, and the portrait was painted about 1830.

## 312 PRINCE LEOPOLD, DUKE OF ALBANY

*F. J. Williamson.*

B. 1853; youngest son of Queen Victoria and Prince Albert of Saxe-Coburg; educated at Christ Church; D.C.L. 1876; d. 1884.

Bust, marble, the head turned slightly to r.; short hair, parted in the middle, moustache and imperial; eyeballs incised; in uniform of the Seaforth Highlanders, a plaid over the l. shoulder; he wears the Orders of the Garter and Thistle, the Star of India, and family Orders.

Inscribed at the back H. R. H. PRINCE LEOPOLD, DUKE OF ALBANY F. J. WILLIAMSON, SC. ESHER, 1884.

A bust of the Duke by this sculptor was exhibited by command of Queen Victoria at the Royal Academy in 1883.

## 313 GÚDBRANDR VIGFÚSSON

*H. M. Paget.*

B. 1828 in Iceland; studied in Copenhagen, 1849; came to Oxford, 1866; Lecturer in Icelandic in the University, 1884; edited works on Icelandic literature, and, with F. York Powell, the *Corpus Poeticum Boreale;* d. 1889.

Half length to l., face almost in profile; grey hair, moustache, and beard; white collar and shirt; black tie; brown cape over dark grey coat; name of subject above to l., signed and dated H. M. PAGET 1888. Canvas 30 × 25 in. [332.]

Bequeathed to the University by Frederick York Powell, Regius Professor of Modern History, in 1904.

Exhibited at the Royal Academy in 1890.

[1] This guitar was made in Florence by Ferdinando Bottario in 1816. It was preserved by Mrs. Williams's daughter Mrs. Lonsdale, and through the effort of Mr. Silsbee (see No. 318) and Mr. J. W. Williams was given to the Bodleian in 1906.—Cf. *Introduction to the Diary of E. E. Williams*, published by Dr. R. Garnett.

314 HENRY WENTWORTH ACLAND

*Alexander Munro.*

B. 1815; educated at Christ Church; Fellow of All Souls College 1840; Regius Professor of Medicine 1858; created a baronet 1884; d. 1900.

Bust, plaster cast, facing the spectator; curly hair; young, clean-shaven face; no drapery.

Given to the University by Mr. T. W. Jackson.

(*In the Hope Collection of Portraits.*)

315 BENJAMIN JOWETT

*H. R. Hope Pinker.*

B. 1817; Scholar and Fellow of Balliol College; Regius Professor of Greek, 1855; Master of Balliol College from 1870; Hon. Doctor of Theology, Leyden, 1875; LL.D. Edinburgh, 1884; LL.D. Cambridge, 1890; d. 1893.

Bust, marble, facing the spectator; head slightly bald, hair plentiful and curly over ears; slight side-whiskers, otherwise clean shaven; eyeballs incised; turned-down collar and white tie; M.A. gown over dress clothes; inscribed at the back, REV. BENJAMIN JOWETT D.D. H. R. HOPE PINKER SCULP. 1896.

Given to the University by the subscribers Nov. 1896.

A bust was exhibited in the Royal Academy in 1892.

316 WILLIAM EWART GLADSTONE

*T. Woolner.*

B. 1809; educated at Christ Church, and Fellow of All Souls College; M.P. for the University, 1847–65; Prime Minister in 1868, 1880, 1886, and 1892; d. 1898.

Bust, marble, facing the spectator, thick hair; whiskers; shaven chin; standing collar; ample tie in a bow; coat buttoned with one button; inscribed at the back, T. WOOLNER, SC., LONDON, 1866.

Given to the University by the subscribers in 1866.

The pedestal, decorated with reliefs, was exhibited in the Royal Academy in 1868; the bust in 1869.

317 BARTHOLOMEW PRICE

*Marmaduke Fowler.*

B. 1818; Fellow of Pembroke College, 1844, Master 1891; F.R.S. 1852; Sedleian Professor of Natural Philosophy, 1853; d. 1898.

Three-quarters length, seated slightly to l., looking at the spectator;

grey hair, slight whiskers; long white bands; scarlet and black D.D. gown, and scarf; the r. arm rests on table, the hand supporting the head, the l. on knee; table and bookcase to l.; signed and dated above to l. MARMADUKE FOWLER, 1900.

A replica from the portrait painted for the subscribers and presented to Pembroke College; given to the University by Mrs. Bartholomew Price, widow of the subject, in 1900.

318 EDWARD AUGUSTUS SILSBEE

*John S. Sargent.*

B. 1826; of Salem, Massachusetts, 'an ardent admirer of Shelley's genius,' presented to the Bodleian, June 21, 1898, the guitar given by the poet to his friend Mrs. E. E. Williams; d. 1900.

Bust, slightly to r., thick rough hair, white beard, and moustache; black coat; signed and dated above, JOHN S. SARGENT 1899. Charcoal drawing, $20\frac{3}{4} \times 17\frac{3}{4}$ in.

Given to the University by the subject in 1899.

319 WILLIAM STUBBS

*Sir Hubert von Herkomer.*

B. 1825; educated at Christ Church; Fellow of Trinity College, 1848; Regius Professor of Modern History, 1866; D.D. 1878; Bishop of Chester, 1884, of Oxford, 1889; d. 1901.

Three-quarters length, seated in an arm-chair facing the spectator; the head slightly inclined to r.; grey hair and whiskers; black coat and apron; the l. hand on lap, the r. holds arm of chair. Canvas 40 × 36 in. [317.]

Given to the University by the subscribers in 1885.

Exhibited in the Royal Academy in 1887.

320 ADOLF NEUBAUER

*Leonard Campbell Taylor.*

B. 1832 at Kottejo in the district of Trencszyn in Hungary; educated at the Universities of Prague and Munich; Ph.D.; began to publish in Paris, 1857; official in the Austrian Consulate of Jerusalem; Sub-Librarian at the Bodleian, 1873; Hon. Fellow of Exeter College; Reader in Rabbinical literature, 1884; retired 1899 to Vienna; a highly distinguished Hebrew scholar; d. in London 1907.

Three-quarters length, seated facing the spectator, in a wooden arm-chair; head rather bald; grey hair, moustache and short beard;

white collar and cuffs; black M.A. gown over greenish-grey coat; closed folio volume held on knees with both hands; signed and dated to r. LEONARD CAMPBELL TAYLOR 1900.

Painted for the subscribers and presented to the University in 1900.

321 JOHN CHURTON COLLINS

*T. W. Holgate.*

B. 1848; educated at Balliol College; University Extension Lecturer; critic and author; Professor of English Literature at Birmingham; d. 1908.

Half length, facing the spectator; brown hair and moustache; turned-down collar; red tie passed through a ring; light waistcoat; M.A. gown over dark coat; his r. hand points to the page of an open book supported by his l.; signed T. W. HOLGATE. Canvas 36 × 29 in.

Presented to the University by the subscribers to the Churton Collins Memorial Fund in 1909.

322 GOLDWIN SMITH

*E. Wyly Grier.*

B. 1823; educated at Christ Church, Magdalen, and University Colleges; Fellow of University, 1846; Regius Professor of Modern History, 1858–66; Hon. Fellow of Oriel, 1867; went to America, 1868; settled in Canada, 1871; D.C.L. 1882; d. 1910.

Nearly whole-length, seated slightly to r. in a wooden library chair, the head nearly facing the spectator; grey hair; moustache and whiskers; white collar and shirt; black tie; black D.C.L. gown with scarlet hood over dark clothes; gold-rimmed eye-glasses hanging from waistcoat-button; hands clasped, resting on lap; shields of arms of Oriel, Magdalen, and University Colleges above to r.; inscribed to r. AET. 72, signed and dated below to l. E. WYLY GRIER 1894. Canvas 54 × 42 in. [212.]

On label on the back is written: PORTRAIT OF PROFESSOR GOLDWIN SMITH, SOMETIME REGIUS PROFESSOR OF MODERN HISTORY AT OXFORD. TO BE PRESENTED TO THE UNIVERSITY OF OXFORD BY PROFESSOR GOLDWIN SMITH. E. WYLY GRIER. C./O. CHAPMAN BROTHERS.

323 THE SAME

*Alexander Munro.*

Bust, plaster cast, parted hair and whiskers; no drapery.

Given to the University by Mr. T. W. Jackson.

(*In the Hope Collection of Portraits.*)

324 WILLIAM DUNN MACRAY

*Henry Scott Tuke.*

B. 1826; academical clerk of Magdalen College, 1844; Chaplain, 1856; Fellow, 1891; assistant librarian in the Bodleian, 1840–1905; Rector of Ducklington, 1870; D.Litt.; F.S.A.; catalogued the Rawlinson, Digby, and Clarendon manuscripts; published the Register of the Fellows of Magdalen College.

Bust, to r., white hair and whiskers; spectacles; white collar; black undress Doctor's gown over black coat and waistcoat; gold watch-chain; rich blue background. Canvas $26\frac{1}{2} \times 21\frac{1}{2}$ in.

Presented to the University in commemoration of Dr. Macray's nearly seventy-five years' membership of the College and the College school, and more than sixty-five years' service in the Bodleian Library, by the President and Fellows of Magdalen College, 1910.

324 a. GEORGE FREDERICK BODLEY[1]

*Thomas Murphy.*

B. 1827; architect; R.A. 1902; F.S.A., D.C.L; d. 1907.

Bust, plaster partly painted, facing the spectator; eyes deeply incised; head, with short hair, moustache and beard, white; white collar; blue tie passed through a ring; red D.C.L. gown over black coat and waistcoat; gold watch-chain and seals; the plinth inscribed with the name of the subject and PRESENTED BY HIS FORMER PUPIL EDWARD PRIOLEAU WARREN, 1911, and signed THOMAS MURPHY SC. 1911.

[1] This portrait reached the Bodleian when these pages were in the last stage of revision, too late to insert in its exact place.

# DEATH MASKS

## 325 WILLIAM HAZLITT

B. 1778; essay writer; d. 1830.
Plaster mask of face.

## 326 FREDERICK WILLIAM ROBERTSON

B. 1816; well-known preacher; d. 1853.
Models of the face and hands taken after death and given to the University by his daughter Lady Shuckburgh, in 1902 (see No. 299).

## 327 RAMSAY RICHARD REINAGLE, R.A.

B. 1775; a painter; d. 1862.
Plaster cast of face and hands.

The following portraits were known to Gutch and appear in his Catalogue of the contents of the Bodleian in 1796. They have since his time disappeared or received other designations:—

Dr. William Gilbert, on panel, dated 1591, already decayed in 1796; has since disappeared; engraved in Harding's *Biographical Mirrour*, ii. 33.
John Anstis, whole length, given by Lewis Stephens, in 1750, decayed in 1796; has since disappeared.
King Henry IV of France, on copper, at one time in the Ashmolean; has disappeared.
Ben Jonson, a second portrait, at one time in the Ashmolean Museum; has disappeared.
Sir Henry Spelman, bequeathed by Dr. Rawlinson; untraced.
Salomon Negri, Damascenus, 1718, by Hill, bequeathed by Dr. Rawlinson; untraced.
Rev. Joseph White, by M. W. Peters; was applied for and given back to the family; it was engraved.
Patrick Ruthven, Earl of Brentford. See No. 107.
Edward Benlowes. See No. 101.

Prince Maurice of Orange Nassau. See No. 106.
Anthony Ashley Cooper, Earl of Shaftesbury. See No. 220.
Thomas Wharton, M.D., by Wollaston, untraced.
Archbishop Lancelot Blackburne. See No. 250.
Admiral Tromp : now in the Ashmolean Museum, called Portrait of a Young Man, by P. J. Codde.
Count Axel Oxenstierna. See No. 446 in the Ashmolean.
Frederigo Zuccaro. See No. 409 in the Ashmolean.
Cardinal Bentivoglio ; now in the Ashmolean.
Dr. James Hyde. See No. 229.
Christopher Columbus. See note 404 in the Ashmolean.

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Dr. Thomas Marshall. Mentioned only in the Library accounts for 1698.
Sir John Godsalve, ? by John Betts, engraved in Harding's *Biographical Mirrour*, 1792, i. 36, as in Bodleian. Not now to be found.

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